Vogue



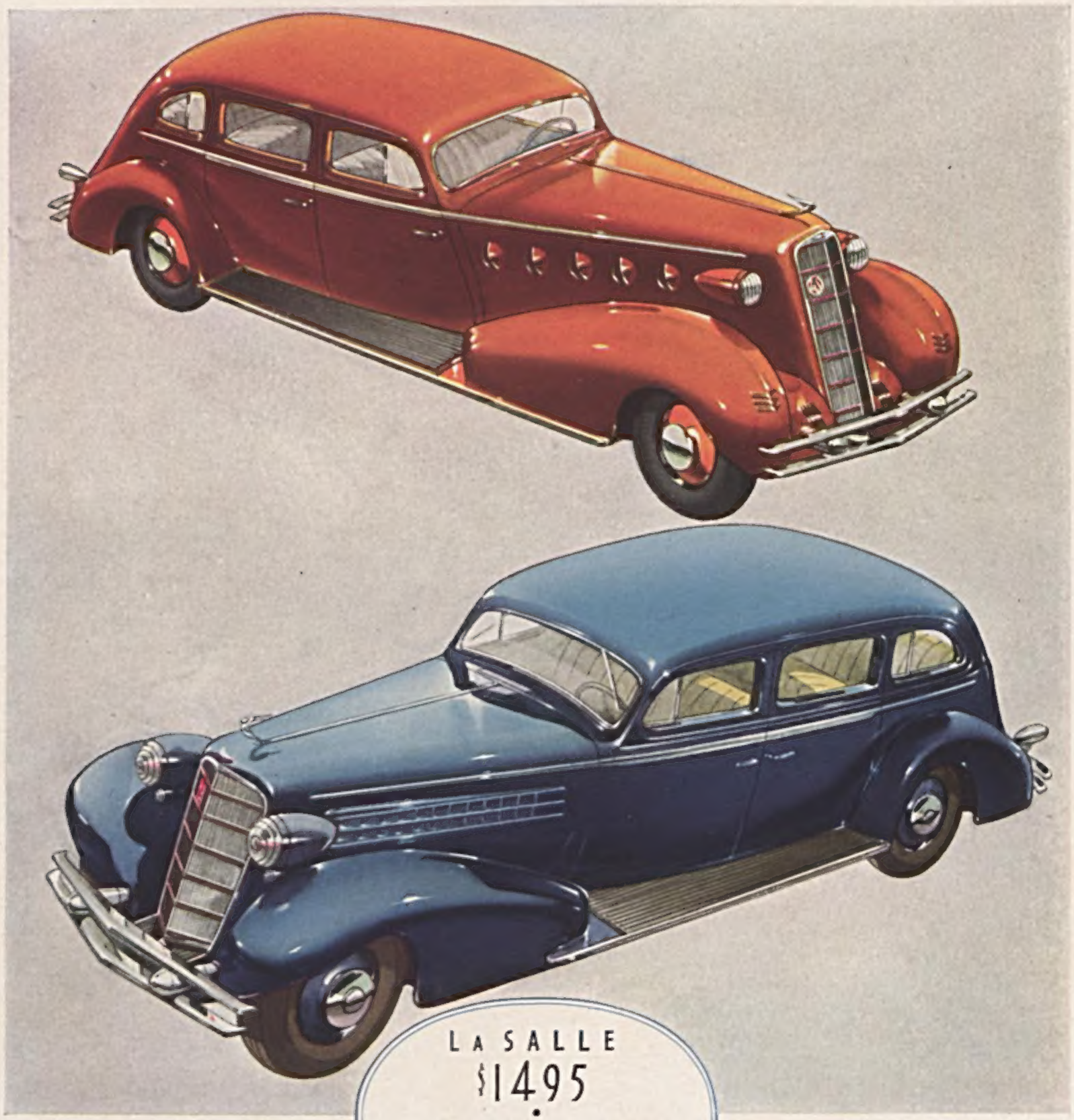
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8 RULES *to avoid* COLDS

No. 1 Avoid close contact with others suffering with colds.

No. 2 Don't use towels, drinking glasses, or dishes used by cold sufferers.

No. 3 Avoid long exposure to wet or cold, sudden changes of temperature, and keep out of draughts; all lower resistance.

No. 4 If feet or clothing get wet, change to dry shoes and stockings and garments as soon as possible.

No. 5 Exercise regularly, bathe frequently, and sleep 8 hours a night.

No. 6 Dress adequately—that is, suit your clothing to the weather.

No. 7 Have infected teeth, tonsils and adenoids removed.

No. 8 Keep the mouth clean with the twice-a-day gargle with LISTERINE.

Why do so many women catch cold after a shopping tour? . . . Why do children usually develop colds at school? . . . Why do men come from the office with sniffles?

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Damp, cold, or wet feet, bad air, going from warm rooms to the cold of the outdoors, standing or sitting in draughts—all are important predisposing causes of colds. All weaken body resistance. Consequently germs in the mouth and throat get the upper hand.

Then of all times, the gargle with Listerine is needed. Sweeping over the surfaces of the teeth, gums, mouth and throat, it kills germs associated with cold and sore throat—keeps them under control.

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The moment Listerine enters the mouth its work of cleansing and germ-killing begins.

Millions of bacteria are killed instantly. Within 5 minutes, reductions of as high as 99% have been observed.

And even at the end of 4 hours, reductions in the number of germs of as high as 64% have been noted by oral authorities.

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VOGUE
January 15th, 1934

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Vol. 83 No. 2
Whole No. 1476

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MANNER—SPRING 1934... Effortless distinction achieved through faultless line and luxurious fabric... Crepe Suden, a marocain texture, woven of Seraceta Strands of Fashion, has subtle glamour all its own, allure that needs no "trimming." The sculptured severity of the very different bateau neckline is contradicted delightfully by the naiveté of the jeune fille loops and ball-tassels. Color contrast appears only in the corded fabric belt. Here indeed is a model of superb simplicity and distinguished individuality. Originated in Aquamarine with brown. Also Black with white, or Beige with brown. Sizes 12—20. The price is $49.50. Gown Department, Sixth Floor.

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Dobbs RESORTER 1934

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(left to right)

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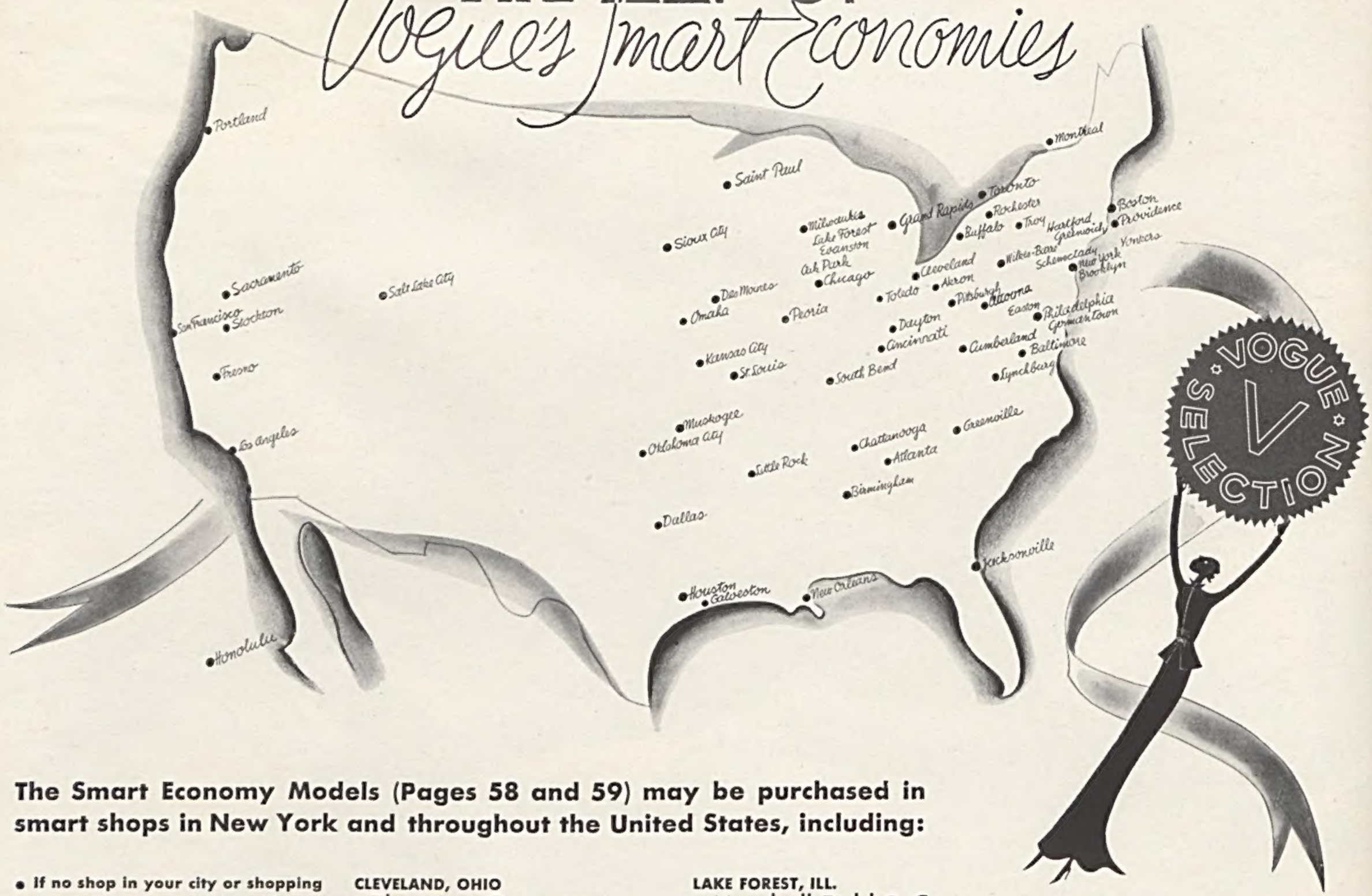
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The Smart Economy Models (Pages 58 and 59) may be purchased in smart shops in New York and throughout the United States, including:

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REDISCOVERY

It's nice to walk into your favourite hotel, now that Repeal is here, and find that all is gaiety, cheerfulness, and much, much activity. New Yorkers are re-discovering many of the finer points of their hotels—points that had been forgotten during the synthetic years. Drop in between four and six o'clock for cocktail hour at the Waldorf-Astoria. It's inexpensive and very satisfying, what with drinks being served "On the Terrace" and dancing to Zito's music in the Empire Room. Also in the Empire Room, playing for dinner and supper dancing, are Enric Madriguera and Xavier Cugat with their orchestras. Just a step away, the Ambassador has opened its Grill for dinner and supper dancing and Happy Felton and his orchestra hold forth with their usual smooth music. There is tea-dancing in the dining-room. Swing up to where the lady of the Plaza has her precarious perch. The Plaza has opened its grill for tea-dancing, and across the Avenue, the one and only Eddie Elkins and his orchestra continue the high traditions of the Savoy-Plaza. Supper-dancing in the Grill Neptune at The Pierre leaves nothing to be desired, and, of course, there is tea-dancing daily and Sunday with Pierre's Dansant Orchestra. The St. Moritz has its Bacchante Bar and Leon Belasco's music in the new Continental Grill for dinner and supper-dancing. Frank of the Ritz in Paris will arrive in New York around the middle of January to open the two new bars which the Ritz Carlton expects to have ready at that time. The Tap Room has been open for some time and there's dinner-dancing to Himber's orchestra in the Orae Room nightly.

DOGSLED DERBY

Since Washington conveniently arrived on February twenty-second—we suggest Quebec and the Château Frontenac as a grand place to get away from it all late in February. Besides, the Quebec International Dogsled Derby is to be run February 23, 24, and 25. On the same dates, descendants of the French Canadian founders of the Dominion are holding ice canoe races across the Saint Lawrence from Levis to Quebec. Always on the look-out for the unusual, Travelog calls your attention to Banff in the winter time. Familiar as many are with this country in the summer—just imagine it in winter! At any rate, winter sports enthusiasts are holding the Banff Winter Carnival this year from January 31 to February 4.

SUN NEVER SETS

Repeal or no Repeal, Bermuda continues to draw its guests—and once there, they are hers for good. All the hotels there are now open, with smart Castle Harbour, the last to throw wide its doors, welcoming its guests January 15. It is possible for guests either at the Mid-Ocean or the Castle Harbour to make reservations with Captain Swan to sail with him on the Auxiliary Ketch "Tautog" and see for themselves the things that have engrossed Vincent Astor and William S. Beebe, and incidentally try their luck at landing a few of the many varieties of fish there while cruising about between the coral reefs. If you're off to Bermuda, don't forget your golf clubs, as the ladies championship will be played at the Riddell's Bay course from February 27 to March 3. The Belmont Manor Ladies competition will be staged this year February 20 to 24. And there will also be competitions at both Castle Harbour and the Mid-Ocean Club.

MARDI GRAS

It really is not too early to think about the Mardi Gras, although it is scheduled for February 13. A century has passed since a small band of exuberant young creoles of old New Orleans, just back from their studies in Paris, donned fantastic costumes on Shrove Tuesday morning and startled the Colonial Guard with a street procession. Since that time, their thoughtless frolic of a dull pre-Lenten morning has become a world-famous celebration. Mardi Gras night, the social season of the winter in New Orleans reaches its crescendo, then crashes with a solemn, dull thud at midnight. But we will have more to say about this later.

JUST TO KEEP POSTED

CARNEGIE HALL: Philharmonic Symphony Society Concerts on January 18, 19, 21, 25, 26, 27, 28; Josef Hofmann, pianist, on Saturday afternoon, January 20; Efrem Zimbalist, violinist, on Wednesday, January 24; Vladimir Horowitz, pianist, on Tuesday, January 30.

TOWN HALL: Outstanding meetings of the League for Political Education: January 17, Stuart Chase, "The Dawn of a New Epoch"; January 19, Governor John G. Winant (New Hampshire), "The State and the Citizen's Welfare"; January 26, Hon. Frances Perkins, (Secretary of Labor), "Labour and the Modern State"; January 27, H. V. Kaltenborn, Current Events.

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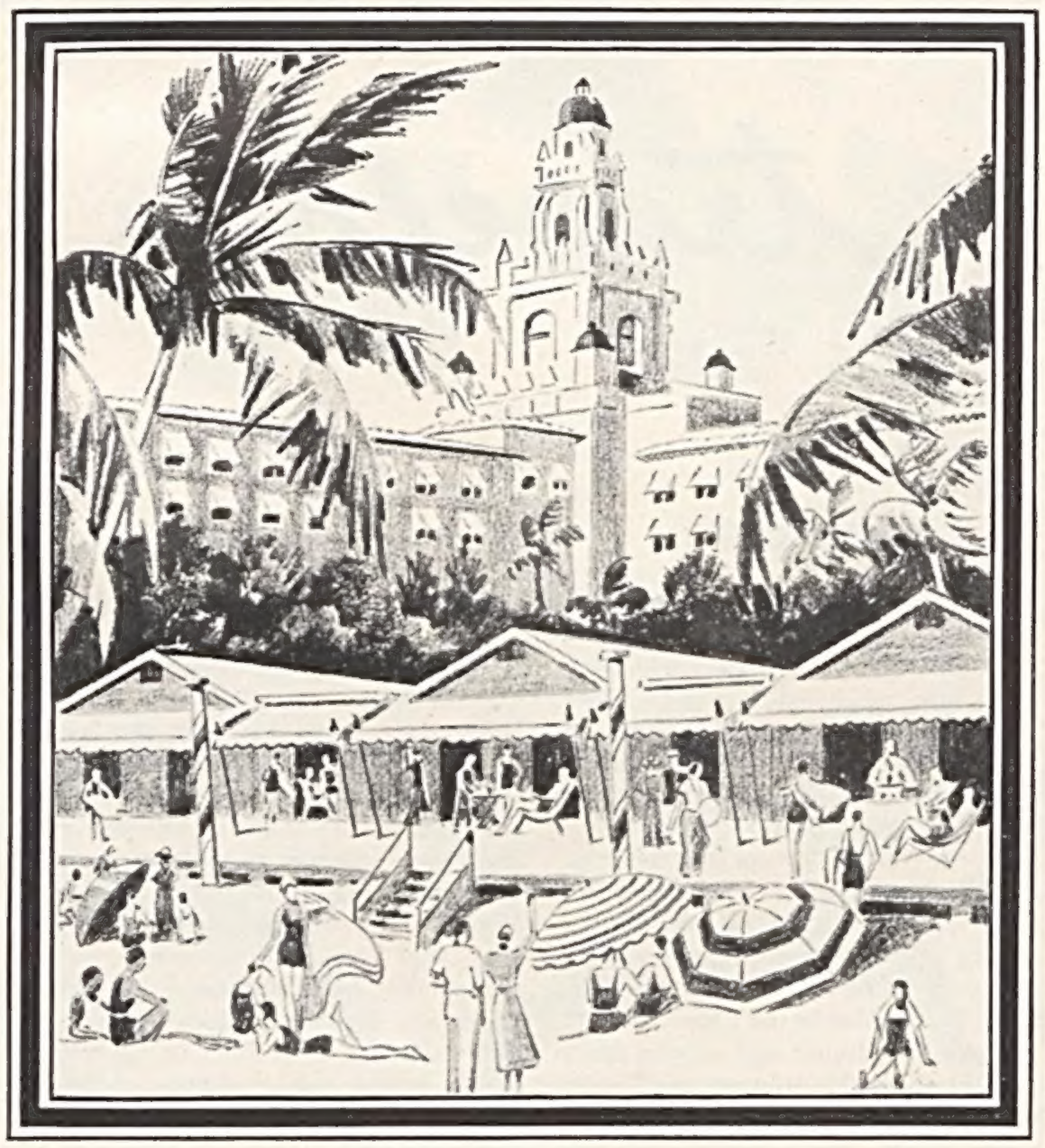
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to the

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SCHOOL

. . . a department in Vogue for readers who are interested in the changing scene of modern education. SCHOOL NEWS presents little news items with big implications. This seems to be the most revealing way to acquaint parents with the variety of activities, aims, and interests of schools all over the country.

For more complete information, or help on your specific school problem, call or write Miss Marian Courtney, Vogue's School Bureau, Room 1928, Graybar Building, New York City. Telephone number: MOhawk 4-7500.

International

Provincial is an adjective too often and too accurately applied to American schoolboys. Their own family, their own school, their own circle of friends are all-engrossing.

Morristown School, a boys' preparatory school at Morristown, New Jersey, uses athletics as a weapon against this narrow outlook. Its ice-hockey team sailed for Europe on December 15, to compete with foreign teams. The fourteen boys, with the headmaster and his wife, were the guests of the famous Sillig School, whose quarters for the winter are located at Villars, Switzerland.

After two weeks there, they went to Paris for a few days, playing a game on New Year's Day at the Palais des Sports. Then they left for London, where English boys, under the auspices of the English Speaking Union, were their hosts. During the English stay, the Morristown group visited Eton. The entire trip took about a month . . . a month well-spent in living and playing with lads of other lands.

A New Vocation

Do you know some one who has a fair drawing talent, but not enough to be an artist? A fine eye for form and line, but no great interest in interior decoration? A feeling for beauty but no love for abstract art?

Then remind her that these talents can be trained into a fascinating vocation. Countless manufactured articles: powder, rouge, soap, canned goods, and the like depend upon beautiful packages, as their big sales aid.

The New York School of Interior Decoration, in New York City, offers training for this work. After some previous work in the school, a student is eligible for their practical and thorough course in Industrial Design. Those who have taken the course have worked on such varied and practical projects as wrapping papers, wall-papers, linoleums, packaging and containers, china, and glassware. After a thorough grounding in principles of design and colour, this course deals with the suitability of materials to their use, and the costs of production.

This is a comparatively new field, and a good one for trained persons.

Course in Careers

A scientific research conducted a few years ago set out to discover how men chose their life work. That many youngsters flounder for several years, that others lose their greatest usefulness by a wrong choice of work, was already known. The surprise in the survey was that the majority of men questioned admitted their "choice" was haphazard luck and coincidence. An equal number admitted that they wished they were in some other work. Too late, they had discovered their best talents were not in demand in the career they "chose."

The Gilman Country School for Boys in Baltimore, Md., has a definite program designed to aid boys in making "a wise and unhurried choice of their personal usefulness in the world." The program includes parental co-operation, a careers research class, and individual interviews. The class studies many professional and industrial careers; surveys done by students; and analyses of requirements in each field. The personal interviews include aptitude tests, assistance in try-out and summer jobs, and frank talks on interests and limitations.

Gilman is a pioneer in this work, and is doing it in such a thorough, level-headed way that its boys seem unusually clear-sighted about their educational aims.

Bibliophiles

Castilleja School for girls at Palo Alto, California, is working out a plan to arouse the appreciation of fine books. Its younger group is in the midst of a fascinating year largely devoted to cultivating enjoyment of beautiful books, as well as fine literature. The year started with children dramatizing their favourite books . . . dramatizations based on the illustrations in the books. Working from this simple beginning, the school has led the girls into more technical fields.

John Henry Nash, internationally known printer and colour engraver, talked to the children on printing and took two groups to his shop to see beautiful bindings and rare old books. The groups also visited a great city newspaper plant and observed the contrast between the machine and guild spirit. A prominent consultant on book-designing talked to the girls and exhibited his collection.

NEWS...

The final touch in this study of books and their physical charm is the "book sharing hour" in which the girls describe them and discuss the contents.

An appreciation of lovely books is a joy that usually comes late in life. The very name bibliophile makes one think of an elderly scholar with a hobby. But beautiful books should be a pleasure from our first Mother Goose to the last book we read.

Interior Decoration

Learning by doing remains the best way to acquire a craft. And nowhere is this more true than in the field of Interior Decoration. All the theory in the world will not make a livable, lovely room.

Clarice Saymon, a New York decorator located in Rockefeller Centre, has opened an intensely practical course in Interior Decoration. The course lasts three months and includes some theory and much field work with Miss Saymon.

Only seven pupils are accepted for each term. These students have lectures, but the bulk of their training consists in helping Miss Saymon work out her various commissions. They choose wall-paper, pictures, draperies, and rugs under her supervision—all things which will be incorporated in actual rooms. They learn prices, sources, qualities, and the practical considerations of decorating, while studying the abstract principles. If, in Miss Saymon's judgment, any student needs a longer training, it is given free of charge.

Migration Days

The University School in Cleveland, Ohio, believes in excursions into reality. From seventh grade through high school, the boys of this school spend each Wednesday afternoon in actual contact with Cleveland's civic and industrial activities. The boys go in small groups to the factories, shops, and manufacturing firms of the city. They are guided by the foremen of the departments and get a clear picture of the work done.

In equally small groups, the students visit the various courts in session and the heads of civic departments, so that they see judiciary and executive powers in operation.

These "migration" days start each January . . . by the time a youngster has had six years of weekly contact with the real world, he is no longer a mere theorist. He must absorb some of the workings of practical life, in this unusual way.

One of the drawbacks of school life is its bookishness . . . that practice of learning about the past, studying the present in terms of the ideal, rather than in action. The University School has overcome this drawback.

Travel Class

Have you ever taken your young daughter to Europe? You know how it is . . . she wants to see one place, you prefer another; winter sports are her idea of fun, though they may be your idea of something to avoid. In two weeks, you realize the truth that fellow travellers should be about the same age, for mutual enjoyment of any trip.

Miss Hockaday's School in Dallas, Texas, has a group that goes to Europe each year—youngsters from sixteen to nineteen. While they absorb all the culture that anxious parents could wish, they acquire it palatably, with girls of their own age.

The itinerary is one to delight any young girl. Christmas was spent at St. Moritz, skiing, and tobogganing. January and February, the group spends in Italy, March in Austria, and April in England. The autumn was spent in France, Holland, and Belgium. Of course, the chaperonage and the teaching are excellent, the latter devoted to modern languages, art, and history.

Home-making

What does your daughter know about home-making? Button-pushing is the modern way of rubbing Aladdin's lamp. Press a button and a room is flooded with light. Press a button—guide the instrument—and a floor is swept. But this magic world covers only a small spot of the earth's surface.

The girls of Scudder-Collver School are learning the art of making home life comfortable and happy even when far from metropolitan centres. The Copper Mine Farm and Cottage at Griggstown, N. J., is their laboratory. Here are 150 acres of beautiful country, known since colonial days as Copper Mine Farm. And here life goes on very much as it did then—without modern inventions. The girls take an active part in it all—from filling lamps to making pickles. Aside from the regular routine, holidays and festive occasions receive special attention. Making an old-fashioned fruit-cake or a real plum-pudding is all part of the fun.

Wherever chance (or husband) may take her, a graduate of Scudder-Collver School of Home-Making need have no qualms. With this background of practical experience and working knowledge, she will be equal to her task as home-maker.

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VOGUE offers you this classified Guide as a convenience when shopping. Here you will find many interesting and out-of-the-way shops. Patronize them once, and you will return many times

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No ONE knows why that long, upward sweep of feminine lashes has always seemed so enchanting to the masculine mind—but it's so. And it used to be that (like curly hair) a girl either was born with the right kind or else—. Now there's a gadget: Kurlash. Slip your lashes in, and press the handles. That's all. Kurlash won't break the lashes or hurt them in any way. In fact, it's used by a great many movie stars. You'll find Kurlash at your favorite department store, drug store or beauty shop. If not send $1 to us. And after you've curled your lashes, you'll probably want to take other steps too.

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Shops to Know

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

Vogue covers



Laundry de luxe

• If you have a hate on germs—if this cellophane cosmos we live in has made you more fastidious than ever—then you will appreciate the de luxe laundry service offered by Alma Brolin at 174 East Eighty-Second Street. This establishment has been taking care of the fine linens of our élite for thirty years. It is in every sense a *hand* laundry, and the most meticulous pains are taken to ensure sanitation. For instance, each customer's laundry is done separately. Such precautions are especially appreciated when it comes to handkerchiefs. According to this laundry, common cold germs can be transmitted "in the wash," despite even the powers of boiling water and soap. Such a point is made of this individual laundering feature that many customers telephone to warn the laundry that there is a cold in the family and to take particular care in segregating their contaminated hankies from the rest. The Brolin clientele evidently believes in "do as you would be done by."

You wouldn't believe the tricks that some people employ to make sure their work is always done by hand and not sent off to a steam-laundry up in the Bronx or over in Jersey. One skeptic telephoned two hours after the laundry had been called for to demand its return—just to see if it could be produced. Soaking wet as it was, the family linen was sent back, thereby proving that it had been at Eighty-Second Street all along and not in some plebeian steam-laundry. Naturally, it is only new customers who would be a party to such goings-on—and Alma Brolin is pretty high hat with them and rather doubtful if they can ever really "belong."

The fame of this laundry has spread far. Even down in Texas, rich hostesses send their lace table-cloths and other finery here to have the tender attention of the Brolin laundresses. Several Washington families are clients, and, in summer, the delivery boys are busy with boxes going to Newport, Bar Harbor, and such resorts. Finicky bachelors have a great attachment for this laundry, because it cares not how many details must be followed—such as the exact amount of starch for cuffs, collars, ties, and so on. One wealthy patron of the arts is a gent who still believes in the good old nightgowns—and so delicately woven are these shifts that they require more delicate handling than the lingerie of some of our leading ladies. The jewellery that has been found runs up into huge figures. Priceless jade cuff-links, pearl studs—every day or so, something is rescued—and returned.

As to prices—naturally the Alma Brolin laundry has to charge for such meticulous care. But they have come way down to meet the shrunken incomes of our first families.

Shoe magic

• You don't have to save your old shoes to tie on the back of some bridal barouche or to let them serve as your puppy's package of chewing-gum. Many a bedraggled bit of footgear has taken a new lease on life at the hands of T. O. Dey, who does his transformations on Times Square at 1472 Broadway.

Nothing seems too difficult at this shoe hospital. They shorten slippers that are too long, lengthen those that are too short, and widen those that pinch. Dingy and unwearable suèdes can be converted into shoes of smooth leather. Those that have done service in their first plain brown leather can be dyed blue, green—in fact, almost any shade. When Dey recolours them for you, he uses a spray, not paint—and they are guaranteed to endure, too. Shabby-looking gold and silver slippers can be regilded, dyed black, or what you will. The Dey Company, if given a quarter of a yard of material, will cover shoes so as to match the stuff of your gown. Of course, this company also does resoling, relasting, reshaping—all with no nails or stitches. And besides being a boon to children's and women's shoe wardrobes, this cobbler de luxe is at home in making over masculine footwear.

Musicale



• When Walter Gieseking gives a recital, that is an event not to be missed by true music-lovers. Under his masterful touch, the piano casts an almost magical spell. Mr. Gieseking will appear at Town Hall Wednesday evening, January 17.

Another date to be marked is January 31, when Sigrid Onegin sings, in this same Town Hall series of artists' recitals. The Swedish contralto is so renowned and admired that for me to start in with the usual descriptive adjectives, such as "peerless" and "incomparable," would only be repetitious.

Monday morning chic

• Traces of the old aristocratic New York are few and far between, but there is one that clings through the decades—The Bagby Monday Morning Musicales. For over three hundred concerts at the old Waldorf, and now at the new Waldorf, the Bagby Musicales have drawn the oldest and finest carriage trade, with great metropolitan stars as lures and a pre-jazz-age dignity as atmosphere. Their three hundred and seventy-first and three hundred and seventy-

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second concerts will take place respectively on January 15 and January 22 in the Waldorf-Astoria Ballroom, at eleven o'clock.

At your service



• At the Waldorf-Astoria, they go "up-stairs to the cellar." To the fifth floor, to be exact. You see, there had been no provision for a wine-cellar when the beautiful new building was planned. But it happens that the present storage-rooms have advantages all their own. Some are refrigerated, and others vary in temperature according to the wines and liquors which they contain.

I was not greatly surprised to find that the Waldorf has lavishly provided no less than four different bar cafés, each one intensely modern in a different and original way. The Lounge Café on the north corridor has one of my favourite colour schemes—deep blue and jade-green, with chromium contrasting brightly with the blue mirror glass. The tables have cartoons cut into their green rubber tops—an amusing idea executed by Tony Sarg. The silver shell walls, which will intrigue your curiosity, are of *kapagold* (a strange shell which comes from the Philippine Islands).

The Empire Room now has its gold service bar, while the Sert Room has one in silver. And, if you choose, you may be served at tables on the terraces or in the cubicles adjoining either of these large and more formal rooms. The bar of the Grill goes in for Norwegian carved and stained wood, in keeping with the interesting architecture of the Norse Grill.

Rosita and Ramon, that glamorous dancing duo, are now appearing every night at supper in the Empire Room, where two orchestras—Enric Madriguera's and Xavier Cugat's—also hold forth.

At the Park Lane



• What shall it be? Schorle Morle — a Tisco cocktail — Shandygaff — Planter's punch—or just a good dry Martini?

Try to stump the bartender at the Park Lane Café if you can—if you succeed, the drink is on the house. It's called the "'Round the World Bar," and so far I haven't discovered anything shakeable or mixable that is not to be had there for the asking. The bartenders have bulwarked their own experience and vast knowledge by collecting recipes of favourite national drinks from the New York consuls of various countries.

The new café rooms—done in black and tangerine and chromium—are gaily crowded from noon till supper time. The ladies' bar with mirrored walls is an attractive spot. The big dining-room keeps its devotees, too, and there is a miniature bar that is wheeled from table to table. We miss genial Theodore Titzé, who is now at his Castle Harbour again for the Bermuda season.

Memo

• For Wednesday nights, remember the dinner-dances at Sherry's. This series has been very popular, which is no wonder, considering the smart crowd and the attractive programs always found there.

The Drum Room

• I don't have to tell you about the good food, the attentive service, or the pleasant atmosphere at Robert's, on West Fifty-Fifth Street. But perhaps you haven't been to his Drum Room, which is a new and added attraction. Drop in one day soon, around cocktail time—it's a great meeting-place. Peter Arno did the decorations, mixing colour, cartoons, and quips of humour with merry abandon. The bar is like the quarter-circle of a gay and gorgeous drum, and there are mirror mosaic walls.

When you want an especially good dinner, all you need do about the menu is to leave it to Robert. He may suggest wild duck *à la presse* with a bottle of Chambertin; or his terrapin Maryland cooked with sherry. In addition to his French *plats*, he makes a specialty of *szekely goulyas* on Tuesdays and Saturdays.

Side-streets



• The cosmopolitan air of Radio City is catching. With the rising up of the British Empire Building, *la maison française*, and the Palazzo d'Italia, the restaurants in the neighbourhood have been quick to assume an international air. Take Fifty-First Street, between Fifth and Sixth Avenues, as an example. The other day, I had lunch at the American Society of Swedish Engineers' Club, and, as I walked towards Fifth Avenue, I noticed an Italian, several French, and a British restaurant (the last being appropriately called a pub). I am mentioning these places not so much because they are exceptional, but for the fact that they are so convenient for those times when you feel like dropping in at a number of places. In dear old London, this diversion is called pub crawling.

Let's see where you begin: Try the American Society of Swedish Engineers' Club first, at number 27. This place is a real club, but it has a large membership list; and, if you know any one who is a Swede, or who in turn knows one, you are almost sure (Continued on page 16)

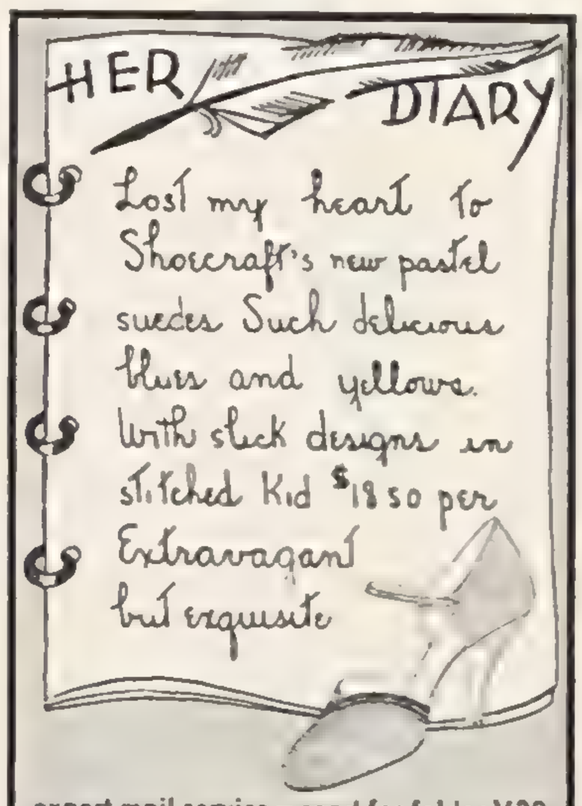


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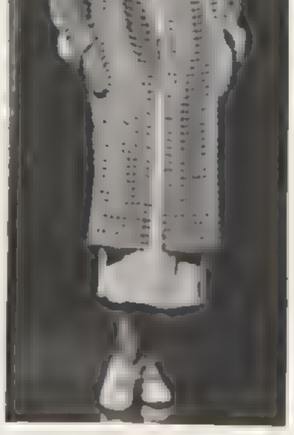


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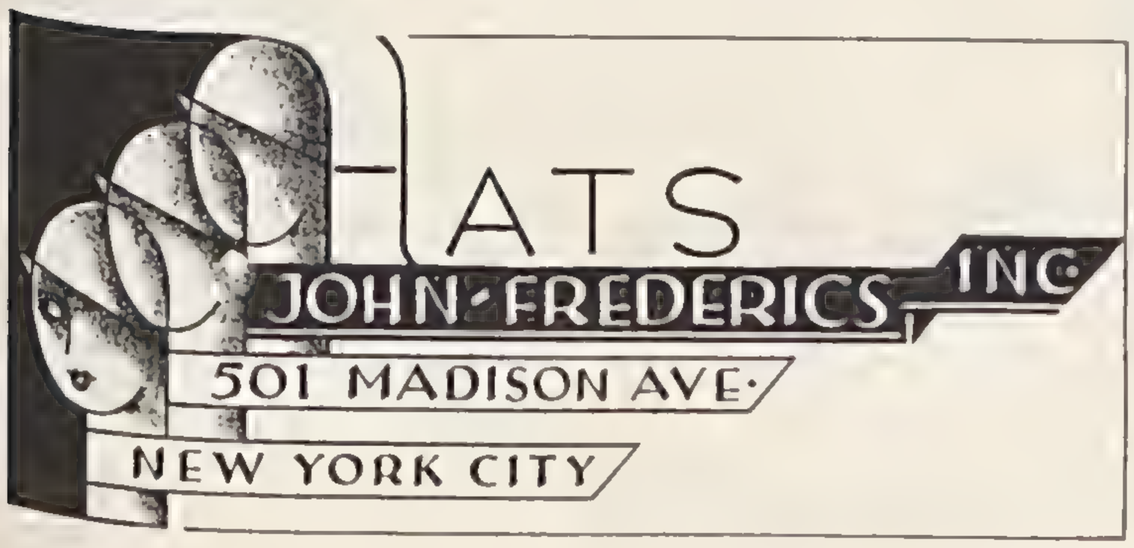


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As we glance over the list below, we can't help wondering how any mere mortal can decide which of these places he wants to patronize. You might use the eeny-meeny-miney-mo method. They're *all* worth trying.

RESTAURANTS

COLONY RESTAURANT—667 MADISON AVEnue. Le Restaurant Par Excellence. Rendezvous de L'Elite. For reservations Telephone Regent 4-9479.

RESTAURANT LA RUE—For Quality and Service. 480 Park Avenue. Reservations Tel. Volunteer 5-6374.

RESTAURANT VOISIN—375 PARK AVENUE at 53rd Street. The oldest little restaurant on Park Avenue. For reservations Telephone Plaza 3-8074.

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Visit the Snack Room
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THE EMBASSY CLUB—151 East 57th Street. For luncheon, dinner, supper. Two orchestras—dinner and supper shows. Veloz and Yolanda. Gertrude Niesen and Jane Vance. For reservations VO. 5-4900.

LE BIJOU—2 East 56th Street. The talk of the Town. Luncheon, Dinner and Supper. Dance music by the inimitable Corrado Lozito. Reservations telephone Plaza 3-4282.

RESTAURANT LA FITTE—144 West 55th St. "The Best Is None Too Good." Typical Parisian Atmosphere. Luncheon, Dinner and after Theatre. Music, Dancing and Entertainment. Tel. Circle 7-5556.

HOTEL ALGONQUIN RESTAURANT—Rendezvous of the literary and theatrical world. Luncheon, Cocktail Hour, Dinner and After Theatre Supper. 59 West 44th St. Reservations VAnderbilt 3-2500.

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TENPARK RESTAURANT—10 Park Avenue—corner 34th St. Viennese cuisine of the highest type. Luncheon, cocktail hour, dinner. Reservations.—A. L. Baumgarten, Manager, Caledonia 5-5200.

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THE CAUCASIAN EAGLE INC., 112 East 55th St. The rendezvous of the Russian aristocracy. Continental atmosphere. Luncheon, dinner and supper. Imported wines. Russian Music. Vanderbilt 3-9189.

RESTAURANT KUNGSHOLM—142 East 55th St. Featuring famous Swedish Hors d'oeuvres. Luncheon, Dinner, "Prix Fixe" A La Carte. For reservations telephone Murray Hill 2-9066.

BILLY THE OYSTERMAN—9 East 20th St. An old time oyster and chop house. Distinctive sea food specialties. Fine steaks cooked over hard coals. Accommodations for private parties. Tel. AL. 4-7686.

Le COQ ROUGE—146 East 61st St. Internationally famous cuisine where society meets for luncheon, dinner and after the theatre. Entertainment by "Le Coq Rouge Trio". Phone RH. 4-8336.

RATHSKELLER RESTAURANT—201 East 52nd St. Serving the world famous Swedish Hors d'oeuvres. "Smörgåsbord." A rendezvous de L'Elite. For reservations phone Eldorado 5-9165.

WIVEL, 254 West 54th Street. Famous Scandinavian Restaurant. Try our dinner with delicious Swedish Hors D'Œuvres. Music, Entertainment, Dancing. Columbus 5-9323. No cover charge.

BUCHLER—814 Lexington Ave. A delightful rendezvous where the most discriminating find complete satisfaction. Finest French and Viennese cuisine. Luncheon, Tea, Dinner. Catering. REgent 4-1051.

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JANE DAVIES RESTAURANT
145 West 55th Street
Luncheon 50c 60c 75c — Dinner $1.00 $1.25

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 15)

to wangle a card. It's well worth trying, because not only is the cuisine very good, but it's so reasonable. It seems that the Swedish colony of New York felt that, despite all the Scandinavian restaurants in our midst, none quite filled the bill. So the place on Fifty-First Street is where the real Swede considers he can find the cuisine nearest the Stockholm tradition.

• Almost next door is an Italian place reminiscent of any bourgeois restaurant in Italy. For a mere piece of silver I had cantaloup, good spaghetti, rum cake, and exceptionally good coffee. Being in a spendthrift mood, I augmented the table d'hôte lunch with a salad, which was tossed about in good shape by a loquacious and entertaining fat waiter.

• Of the French variety in this block, there are two restaurants—Maison Raffier and Château Richelieu. I certainly don't think they are miracles of chic, but they are nice, cozy, and French, and either one would afford a good place to include in your tour for an apéritif. Those evenings when you feel like going places and doing things, yet haven't the energy or money to scamper over town in your pursuit of happiness, you can find places on Fifty-First Street that are packed together like on those streets of London's Soho.

• Proceeding a few blocks up-town and west, we find the Hotel Warwick Restaurant, over on Fifty-Fourth Street and Seventh Avenue. Any time you drop in there seems to be a good time, so far as getting delicious food is concerned. Their luncheons are the kind that hold a tender meaning for even the most hardened appetite, and cocktail hour in the Warwick café and dancing at dinner—from seven to ten in the Restaurant—are two more points to consider. Music with dinner is about as continuous as any music can be—no long gaps between numbers. The food is really delicious. But I advise you not to order their large oysters—unless you mean large.

After dark



• Chic Endor and Charlie Farrell are "in vogue" in more ways than one. They trot out their miniature piano, and they sing and play their witty ditties every night at "The Vogue," over on East Fifty-Seventh Street, not far from Sutton Place. No, there isn't any fashion magazine connection—it's just another outcropping of smartness. Frances Maddux sings there, too. Go any time after the cocktail hour. You'll like the way the little steps lead down to the pleasant square room, which has tables around the wall and Zito decorations. It is a room into which you can make a descending and impressive entrance that does full justice to your best bib and tucker.

à la russe

• A place to eat that has unusual dishes, a really pleasant atmosphere, and a little air of difference is a good place to know about. One such is The Caucasian Eagle, at 112 East Fifty-Fifth Street. It is Russian, and so is the food—*zakousska*, good borsch, tea in glasses, strange and delicious entrées. Charming Russian people are always present, chatting in nine-syllable words. I often find the Grand Duchess Marie there, surrounded by friends and having a thoroughly good time. Incidentally, the luncheons and dinners—which are nothing if not generous—are pleasantly inexpensive. At night, there is a Russian orchestra, and there is after-dinner dancing, with a miniature cover charge. What you enjoy most about the place is really nice people enjoying themselves.

Chez Janet

• It was on a dark and stormy night that I came upon this little *boîte*. Between the acts of "Ah, Wilderness!" at the Guild Theatre, I ran into Lilyan Tashman, who was there with a theatre party. As we puffed cigarettes in the lobby, several of the party, who had hurried through dinner, were crying for a cup of coffee and a liqueur. I boldly asked them all to come along with me, not having the slightest idea of any place in the neighbourhood to which I could take them. It was pouring, so we huddled beneath the eaves, and, as I led the party through the wilderness which was without, as well as within, fate was good to me. Just two doors east of the theatre, on West Fifty-Second Street, I spotted a sign, like a beacon light, flashing "Janet." We took shelter there and found a cozy, hospitable, and very French restaurant. Lilyan was so delighted that she decided to give a dinner there the next night, and it turned out to be a huge success. We were in the kitchen where three chefs worked behind the grill. You wouldn't believe it if I told you how modest the bill was. The menu that we had at the Tashman party is typical—hors-d'œuvres, onion soup (*spécialité de la maison*), *cassoulet*, salad (before mixing it, Janet tactfully demanded to know how many wanted garlic), cheese, and *baba au rhum*. Janet, herself, is a character, as well as a racy raconteuse.

Juvenile

• As there are few plays given especially for children, those which are presented by the Junior League should and do have enthusiastic support. "The Silver Thread," by Constance d'Arcy Mackay, will be given on February 15 and 17. Later in the spring, "The Lady from Philadelphia," by C. Grant La Farge, will be acted. Tickets are to be had from the Junior League, 221 East Seventy-First Street, where the plays will be presented.

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VOGUE

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MAINBOCHER CAPE FROM BONWIT TELLER

JANUARY 15, 1934

The lady Erickson drew for the cover of this issue is wearing Mainbocher's white fringed cape from Bonwit Teller—a cape that crystallizes our change of heart about shoulders. Almost overnight, sloping shoulders have routed square ones from our midst. Notice, too, her bulky jewels, designed by Herz, of sapphire and chalcedony.

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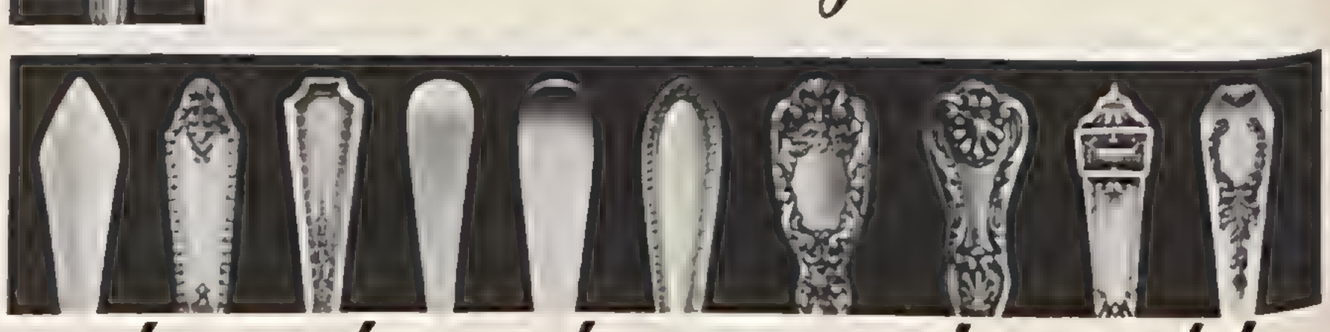
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VOGUE'S eye view of the mode





THE donkey first. Long ago, when ecclesiastics argued vehemently as to how many angels could stand on the point of a needle, they argued this also: if a donkey were stood between two identical stacks of hay, which stack would he turn to first? To end the discussion, they finally put it to test. The donkey, bewildered into paralysis, died of starvation. So it is with the modern lady and her diets. Or so it will be unless she reads Dr. Logan Clendening's views on the subject on page 28.

• Now for the old Arab, knitting in the sun and in no danger of having "sissy" hissed at him. He's the creator of the Hammamet cap, and he's there to swell the company of international hand-knitters, some of whose products in fashion are pictured on page 54. The whole world knits; and the whole world wears knits. It's too good a stuff, and too flattering, to do without, any day, any age. And there's nothing cosier.



• Adrian sent the picture above—of Garbo as Queen Christina—from Hollywood as a possible fashion-hint. Will heads be served on platters in six months? What with Henry the Eighth hats and Anne Boleyn coifs, why not Christina collars?

• At the right is Madame Belperron of Paris, who has revolutionized the jewel-world by her sculptural handling of gems. She designed for Herz the jewels on the lady on the cover, and the bracelet and clips made of silver at the left. This new jewellery has a fascinating brutality and weight. The clip on the cover is a huge Kashmir sapphire embedded in a great chunk of chalcedony. The bracelet is of sapphire beads with a sapphire-and-chalcedony clasp.





CECIL BEATON

MRS. PIERPONT M. HAMILTON

Mrs. Hamilton, the former Miss Rebecca Stickney, is the wife of Pierpont Morgan Hamilton, nephew of Pierpont Morgan, Esq. She leads a very active life, dividing her time between her charming house in Gracie Square, New York City, and her Cotswold house in Sterlington, near Tuxedo Park, New York

VOGUE FORECASTS

A Wind-Swept Spring



SATIN REVERS ON AN AUGUSTABERNARD COAT • AGNÈS HAT (BENDEL)

UPWARD! Downward! Forward! Backward!

There—boiled down into four terse words—are the directions the winds will blow in the spring of 1934. Nor is that just a simile. The four winds of heaven literally will be let loose on spring clothes. Everything will be whipped into motion. Hats will veer upward. Shoulders slant downward. Fulness blows forward or backward.

Unmistakably, a new element is sweeping into fashion. Motion. Movement. Clothes are coming alive. Instead of the static, dead-still things they have been, they are stirring with a new animation, verve, spirit. Your silhouette in profile—and it will be so thrilling, you will want every one to gaze at you from the side all spring—will have the wind-swept, fleet lines of a speed-boat or an airplane.

Look at the four women Eric has drawn on this and the next two pages. Notice the animation of their silhouettes. The first lady on page 20, for instance, looks as if she had been struck in the face by a gale. Her hat blows up and back. The sleeves of her Lelong coat are whisked backward. Look at the lady in the Schiaparelli coat on the same page. The breeze has changed its direction and struck her in the back. The revers and the fulness of her coat are propelled briskly forward. Look at Vionnet's coat, page 21. There, you have motion downward—the fluid fall of drooping shoulders, as if everything were slipping, slipping down from the anchored neck. Augustabernard's coat, above, has motion, too, in its spread-eagle revers. Patou's coats have it in their backward-thrusting sleeves. You will see it everywhere.

Such will be the drift of things. But let's make a more thorough probe. Let's see, more specifically, what that radiant creature, you, will look like when spring rolls around.

YOUR WAIST WILL BE PINCHED WITH A BELT. If you are young and have a vacuum where your *estomac* is supposed to be, you will pinch a belt tight around your slender waist, knot it dead centre, and bunch all the fulness of your coat over your tummy, à la Dutch peasant girl. Maybe you think it takes courage to wear this type of coat. Maybe you think it might look dangerously enceinte. Never fear. Nothing could have more agreeable dash. "Suspended-at-the-waist" is the new term on dressmakers' lips, heard almost as often as "suspended-at-the-neck." If you have seen Schiaparelli's black wool three-quarters coat cut in this manner, you know how alluring it can be. Three-quarters coats, by the way, will co-star with full-length ones for spring. From all accounts, it will be a great coat season.

YOU WILL ARM YOURSELF WITH COLOUR. An armful of colour is another way by which your coat will say spring 1934. Immediately below your sloping shoulders, the colour will start and continue to the wrist. For instance, soldier-red sleeves on a black wool coat—as you see in the Vionnet coat illustrated on page 21. This coat, incidentally, is a veritable Sybil of prophecy. Its contrasting sleeves, its drooping shoulders, its well-anchored neck-line, its belted waist are all indicative of the coming trend.

YOUR COAT, OFTEN WILL STAND OPEN IN FRONT. It will stand open a few inches at the centre-front so that a long, bright, perpendicular streak of your dress will show. It is said that the idea came into (Continued on page 73)



LELONG • MARIA GUY HAT (BEST) • SCHIAPARELLI COAT (LORD AND TAYLOR)

BACKWARD, FORWARD

• Upward sweeps her hat. Backward thrusts her coat. That's the sort of spirited profile you'll wear this spring. Lelong's coat of black wool has sleeves gathered in some inexplicable way so that they fly backward. The back-sliding, upward-sweeping hat is of black felt • The forceful beauty of the wind-swept silhouette is seen in the navy-blue tweed coat with revers and skirt whipped forward as if by a sixty-mile gale. Schiaparelli's black knitted hat has a quill



VIONNET • ROSE DESCAT HAT

SHOULDERS DOWNWARD

• Let your shoulders droop down, down! For that's another direction the spring coats are headed in. And let your sleeves be armfuls of colour. The Vionnet coat above, of black wool duvetine, shows you both the downward and the coloured sleeve tendencies, for the shoulder-line is low, and the sleeves are a startling red. The belt—many of the new coats are belted—has a red galalith clip to echo the colour of the sleeves. The impudent beret is of black wool



HOYNINGEN-HUENÉ, PARIS

MAINBOCHER (BEST)

Bare necks and covered arms

Once, you wouldn't have dreamed of wearing a tailored print dress like this black-and-white satin gown after dark. But you will this spring. In front, it's strictness personified; in back, it has a deep décolletage. The hat is from Mainbocher, too



LANVIN • LANVIN (MARY WALLS)

Deeper and deeper descend Jeanne Lanvin's neck-lines—consider the one of this sea-blue satin dress, which swoops down into a sharp V in front. Nor should you let the breastplate incrustations on the bodice escape you. Bracelets from Mauboussin

The better to be a perfect setting for beautiful jewels, this black georgette crêpe dress slides completely off the shoulders and then, paradoxically enough, hides the arms in tight sleeves lined with stitched silver lamé. The jewels are from Mauboussin



PATOU (BERGDORF GOODMAN) • PAQUIN (HATTIE CARNEGIE)

Here is one of the strict, tailored costumes that you will wear this spring at dinner, cocktails, or the movies. Of black, heavy crinkly silk crêpe, it has a scarfed jacket lined with salmon-pink sheer crêpe. Jewels on this page from Van Cleef and Arpels

The lines of this tailored dress for spring evenings are as ingenuous as a schoolgirl's jumper dress—but not the materials! The skirt and buttoned bodice are of oyster-white broadcloth; the blouse, of gold lamé. Folding bench from Jean-Michel Frank



AUGUSTABERNARD (SAKS-FIFTH AVENUE)

HOYNINGEN-HUENÉ, PARIS

Here is a dress that is definitely prophetic of spring—prophetic in its beltless, hip-length tunic that fits the figure like a glove. Of very crinkly green silk crêpe, it is worn over a black silk slip that's an evening dress in its own right. The jewels are from Herz

The tailored look for dining out



MISS KATHARINE HEPBURN IN TWO DRAMATIC MOMENTS FROM "THE LAKE," COSTUMED BY HOWARD GREER


STEICHEN

THE DRESS OF SKINNER SLIPPER SATIN (OPPOSITE) AND THE ONE OF GREY VELVET (ABOVE), FROM SAKS-FIFTH AVENUE

LADIES MUST EAT

By Logan Clendening, M.D.



"YOU'RE POISONING YOURSELF, THAT'S IT, POISONING YOURSELF!"

THE first announcement did not attract any particular attention. The idea that Ethel had been poisoning herself for years was interesting, but impersonal. Some supposed it meant she took drugs. Others gloomily remarked that they had always said the plumbing in that old farmhouse she insisted on buying was defective. But these possibilities were discussed as if they could never happen to oneself.

Even when the notion finally permeated that Ethel had been poisoning herself by eating soup and fish at the same meal and that she had gone on a *straw diet* to correct these errors, the only connotation that emerged was that she had been *poisoned from within.* The straw diet swept her out.

But it wasn't that at all. And the real truth, which was that we had all been poisoning ourselves the same way without even realizing it—by eating starches and proteins together—, came like the dawning of a great truth. It really *was* discussed then. Everybody acknowledged that they had known all along that something rather subtle had been undermining their strength for years. And they had been to doctors, and the doctors had only laughed. To hear Ethel's sister-in-law describe it, you got the notion that the entire medical profession was simply rolling in ecstasies of mirth at the idea of people slowly poisoning themselves to death. One doctor had told Ethel before she found out about the Straw Diet that she was as strong as a horse.



THE TORTURES OF TANTALUS

So, of course, everybody went on the diet, and everybody noticed an immediate improvement.

All but two. George, that is Ethel's husband, pointed out that Ethel had been on a good many diets in her time and that all her previous diets had been poisoning her to death and that he had gone on the first five diets with her, but he wasn't going on any more. She had just recovered from going to a diet specialist in California the year before, and this specialist had told her that if she didn't consume at least five glasses of orange-juice a day she was in for a spell of some kind, and she had made him (George) do the same thing—so he stuck to his orange-juice and, as he said, he had found that the best way to take it was in gin.

The other, of course, was poor little Mrs. Cadwallader who had been put by a doctor on a diet consisting of bread and butter and meat and potatoes. *By a doctor,* as every one emphasized, and the spectacle of that frail little woman deliberately laying the foundation for a lifetime of illness by mixing up those *known* incompatibles really made them more indignant than if she habitually overindulged in vinous refreshments.

The situation at least brought about a full discussion of the diet question.

Why do women—why does anybody—diet? Is there any reasonable basis for going on a diet at all?

When there is so much debate pro and con on the subject, with people claiming to be scientific hygienists hotly advocating one certain diet, on the one hand, and, on the other, doctors laughing at such ideas, the average person has every right to be confused. Let us try to answer the question sensibly and briefly.

There are several reasons for dieting—and very good reasons they are.

At least, some of them are good reasons, and some are bad reasons. The good ones are:

First, because of an actual constitutional disorder, such as gout, or arthritis, or diabetes.

Second, because of some one of the various local disturbances of the digestive tract, such as ulcer of the stomach.

Third, because one is sensitive to certain foods which cause skin eruptions or asthma.

Fourth, for the sake of the contour of the body—to preserve a good figure—either by what is generally called reducing or the opposite.

The worst reason is the one of which Ethel's diet is the glaring example. That is, going on a rearranging-one's-food schedule for no especial reason except a theory that the ordinary average diet that every one eats is "poisonous" or is the cause of some disease or other, such as cancer or tuberculosis. There is no evidence whatever that any diet is responsible for cancer or tuberculosis. There is some evidence that a diet too high in meats and similar substances will cause high blood pressure and kidney disorders, but this evidence is extremely debatable. There is certainly no good reason to suppose that the foods in any of the ordinary diets, or combinations of foods used by civilized people, will cause poisons to accumulate in the system. The digestive system is very adaptable and can digest starches and proteins and fats all at one time; in fact, probably better than it can digest them singly.

Why, then, do people benefit from a diet which has this theory as a basis? Why do they say after they have been on an orange-juice diet, or a vegetarian diet, or a diet separating the starches and proteins, that they feel better?

I think the basic reason is a very simple psychological process. First, they are thoroughly convinced that they have been doing themselves harm through their food. They feel a moral glow when they begin to diet. They fully expect results, and we all know what that results in. If you expect to feel better, you will feel better.

If all of these diets are correct, why do they all work so well, although they all contradict one another? The only possible answer is that they work through their psychological or mental effect.

It may be stated with the greatest conviction for those who are shaken by the arguments of these faddists, that the body can handle the greatest variety and combination of foods or even can subsist well on a monotonous diet and be perfectly healthy.

Returning to the good reasons for going on a diet; with the first three, this article has nothing to do. Your physiciar. is the one to decide whether or not you have justification for adopting one: every modern physician studies dietetics; is capable of arriving at a diagnosis which determines whether a bodily disorder requiring dietary adjustment exists; is familiar with the proper foods to prescribe.

The fourth reason—to obtain or preserve a good figure—is widely supposed to be less weighty than the others. But there are very good and sufficient reasons for such diets, even aside from those of sheer beauty. (And as if a good figure didn't justify (Continued on page 81)



DEPARTMENT OF WEIGHTS AND MEASURES



"STRONG AS A HORSE"



PORTRAIT OF A MAN TRYING TO GAIN WEIGHT

Vogue's Spotlight

On the passing shows

NEXT to Cape Horn, one of the most dangerous coasts in the world seems to be the Left Bank, formerly known as the Quartier Latin of Paris. A mounting number of playwrights have dashed their frail structures against it and gone down in a whirlpool of criticism. The reason is that the predominant quality of the present Left Bank is Futility. And whatever dramatist is faithful to this theme must of necessity produce a futile evening. It takes genius to show futility without being futile, or boredom without being boring. Only the Russians seem to be able to do either.

"All Good Americans" was no exception. Regular injections of wisecracks brought out eruptions of laughter, but between them stretched the bleak wastes of human triviality. The large and able cast ambled from *bistro* to studio back to *bistro*, entangling themselves in webs of frustration. The only scene rather savagely enjoyed by this reviewer was a biting dialogue on the subject of fashion magazines, with names only too thinly disguised. On Hope Williams, we commented in the last issue.

Fortunately for the vigour of this country (and we are *not* chauvinists), the Left Bank with all its piddling jargon of art is no longer thought essential to the budding painter. The Museum of Modern Art showed this by an exhibition of paintings from sixteen American cities; and, if you look closely at four pictures on this page—the sculptured head, the old lady, the snow scene, and the circus girls—, you'll see very little trace of Braque-worship or Surrealist-idolatry or Picasso-infection. Whatever the term "American" means, these paintings are that: fresh, clear, robust, and not without skill. Not only that, but regional qualities are setting in: a healthy sign.



HEAD BY STACKPOLE



TRAPEZE ARTISTS, BY CLARENCE CARTER



EL GRECO, KANSAS MUSEUM





"WOMAN WITH PLANT," BY GRANT WOOD • "SPRING TAPPING," BY MOLLY LUCE



TIGER LILY, BY E. L. BERNSTEIN



AN EXTRAORDINARY LOHSE SNAP FROM "MURDER AT THE VANITIES" • (RIGHT) AUDREY CHRISTIE, OF "SAILOR, BEWARE!"

The El Greco is one of the many remarkable and priceless canvases bought by the very new Kansas Museum, which promises to be one of the best in the country. It opened the middle of December, blessed by all the prominent New York dealers, who went out in a body (and in a private Pullman) to celebrate. Dealers are good at that. There seems to be a close relation between pleasures of the eye and pleasures of the palate. Both imply a sensuous approach to life.

The single tiger lily on the opposite page was one of an exhibition of flower "interpretations" at the Durand-Ruel Gallery by a newcomer called Edna Bernstein, who not only paints her blossoms, but raises them. Her compositions concern single blooms, highly decorative, beautifully and simply painted, with none of the pathological implications of O'Keeffe's flowers. They are, truly, a pleasure to look at.

A word about Kitty Carlisle, right: Paramount has pounced upon her with high hopes for her movie career.

MARYA MANNES



FLORENCE RICE, "SHE LOVES ME NOT"



STUDIO-IRIS

RUSSIAN BALLET OF MONTE CARLO



KITTY CARLISLE, OF "CHAMPAGNE SUE"



AGELESS TEMPLES RISE AGAINST THE JAVA RANGES



R. I. NESMITH

FLAWLESS REFLECTIONS OF A MAY DAWN



EWING GALLOWAY

JAVANESE MADONNA

JAVA

By Adele de Leeuw



THE CANAL IS THE MAIN STREAM OF JAVANESE LIFE

FLUNG like a necklace of green across the bosom of the Indian Ocean, the island of Java lies glittering in the tropic sunlight, beautiful and mysterious—a veritable jewel, with the translucence of its waters and the fire of its volcanoes.

One of us said, "Let's go to Java"—one of us is always saying something like that; and because we knew very little about it and wanted to know more, and the lure of far-off places with soft-vowel names is always exciting, we went. Not so easily as that, but, after all, that is the important thing. And now we know that some day—somehow—we must go again.

We found a different world, fourteen thousand miles from home: poetic and amusing, appetizing and colourful, strange and beautiful. Curving ribbons of road that wound through the valleys and over the endless mountains in dizzying spirals. Men in sarongs and batik head-cloths. Women with tiny silk parasols and long *slendangs* in which they carried their chubby brown babies or a mound of golden oranges. Workers sitting under palm branches stuck in the ground at an angle to keep off the sun. Natives carrying portable stoves from which came the delicious odours of cooking food. The yellow and green and gold of the rice-fields terraced up the mountain slopes with water trickling from terrace to terrace, the mountains reflected in the water. Hedges of hibiscus. Poinsettias growing in massed profusion beside the ragged-leaved bananas. Madagascar flame-trees, compact and dark green, rising in silhouette against a brilliant blue sky, studding it with red-orange flowers, the petals fallen among the pale-green rice shoots.

Mountains pressing nearer and nearer, the peaks tipped with clouds. Cocoanut groves and rubber plantations, the marked and serried trees slipping by in a greyish haze. Rice stalks spread out to dry, stacked in sheaves, the cut ends up and placed in rows. Wagons glowing with rice-gold—wagons of woven bamboo, painted in red and blue and pulled by water-buffaloes plodding by in great flapping leather shoes. Red-brown cocoa-beans drying in flat wicker trays. Milk-white latex spread out in sheets to dry in the sun. Neat little kampongs, the houses made with woven bamboo walls and sometimes whitewashed over. Whiffs of tantalizing odours: cocoanut—incense—wood-fire.

Even the voyage out to Java is part of the enchantment—if, like us, you enjoy a long sea trip. We took the southern route to Genoa, and there picked up the Dutch mail-boat. From Genoa to Batavia, our ultimate port of call, took three lazy weeks, across the Mediterranean, through the Suez Canal, down the Red Sea, over the long stretches of the Indian Ocean—with stop-offs at Port Said, Colombo, Sabang, the Dutch coaling-and-oiling station, Belawan-Deli in Sumatra, and Singapore. The ship itself gives you your first glimpse of the East, with its Malay serving boys and room stewards, its East Indian decorations in the salons, its wicker long-chairs, its Dutch army officers and bronzed planters and engineers and (Continued on page 76)



WOMEN BEARING COPRA

DUTCH MAIDEN, GONE NATIVE

SPHERES







1. An eye-catching example of pale colours accented by muddy shades—Maggy Rouff's blue linen and earth-brown wool suit; Bergdorf Goodman 2. You'll be up to your neck in chic in these gay Schiaparelli bibs. First, a Lastex plastron encrusted on a wool jacket, worn with a wool dress; Dunhill. Next, a shirred Lastex ribbon scarf on an artificial silk dress. Third, a bib of looped chenille on a dinner-suit; Bergdorf Goodman 3. Lanvin costume, worn with a clay-red wool jacket; from Jay-Thorpe 4. Schiaparelli's fichu-bib of Lastex taffeta ribbon, on a crêpe dress. Like glazed chintz is Lelong's ciré cotton dinner-blouse; Saks-Fifth Avenue 5. A chunk of agate, emerald beads, on Herz's diamond-studded bracelet 6. A Bruyère velvet cape like a monk's cloak; velvet diadem; Altman 7. For colour accents on a black satin dress, Lanvin adds removable flame satin sleeves; Saks-Fifth Avenue 8. Like a windswept sou'wester, this Marie-Christiane hat has its brim plastered to the head; Bonwit Teller

OF INFLUENCE

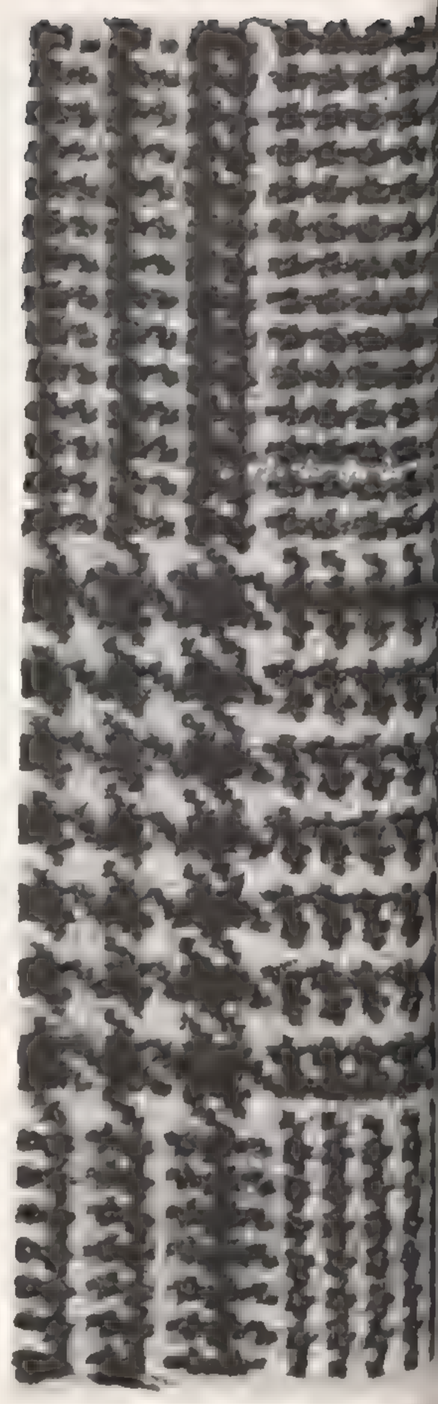
H.R.H. STARTED IT

WHERE do the ideas come from that change women's fashions? A journey to Africa may give a new Schiaparelli line. The sight of a loom of hand-weaving in a crofter's house in Scotland may turn Mademoiselle Chanel to suits of a different sort. A series of Tyrolian plays and parties brings the Austrian influence. But it is not only still life and impersonal things that cause fashion to change. There are people with a personal influence and following who unconsciously, even unwillingly, alter the modes and manners of clothes. Chief among such is the Prince of Wales.

The Prince could not but be aware of his influence on the men's dress trade of the world. The Prince's tailors, working in close cooperation with the woollen fabric houses of Great Britain, are constantly turning out new and exclusive patterns of suitings in the hope that they will meet with his approval. A new sports tweed selected by the Prince must be reserved for his use alone for a certain period. The cloth is made up, the Prince appears in it, and then—what happens? Such phenomenal interest is taken in what H.R.H. wears that, as soon as he appears in any innovation, a detailed description is cabled to the ends of the earth. Photographs and sketches are requested by those anxious to secure something similar, and big business is brought to the British manufacturers who have been so fortunate as to receive this fillip to their industry, the reservation on the cloth being lifted by the Prince so that trade may benefit.

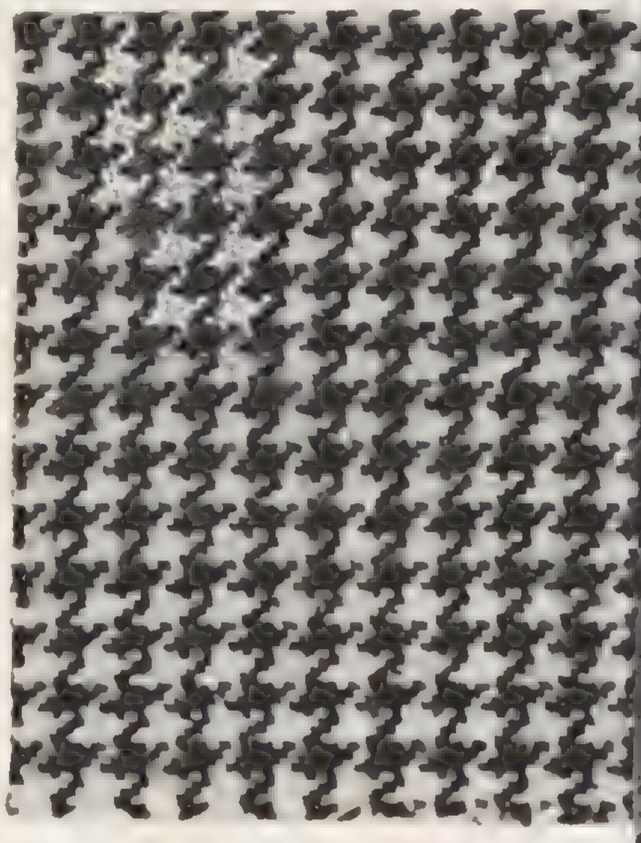
And here comes the unconscious, but tremendous influence that the Prince wields. The smart sportswoman follows devotedly what the Prince is wearing. When he changes the pattern of his tweed or his worsted, women want the new pattern which he has chosen. Munro, the tweed makers, will tell you that the present women's run on herring-bone tweeds is directly attributable to the Prince. This influence is felt not only in tweeds (Continued on page 72)





THE PRINCE STARTS THIS TWIN

That chic lady up above is one of the many women who follow the Prince—for her yellow cable-stitch sweater, with its close polo collar, is a copy of one worn by H.R.H., who also carries an umbrella with a hooked pigskin handle. Both are copied in feminine versions by Alfred Dunhill, and the well-cut rain-coat is from Dunhill, too

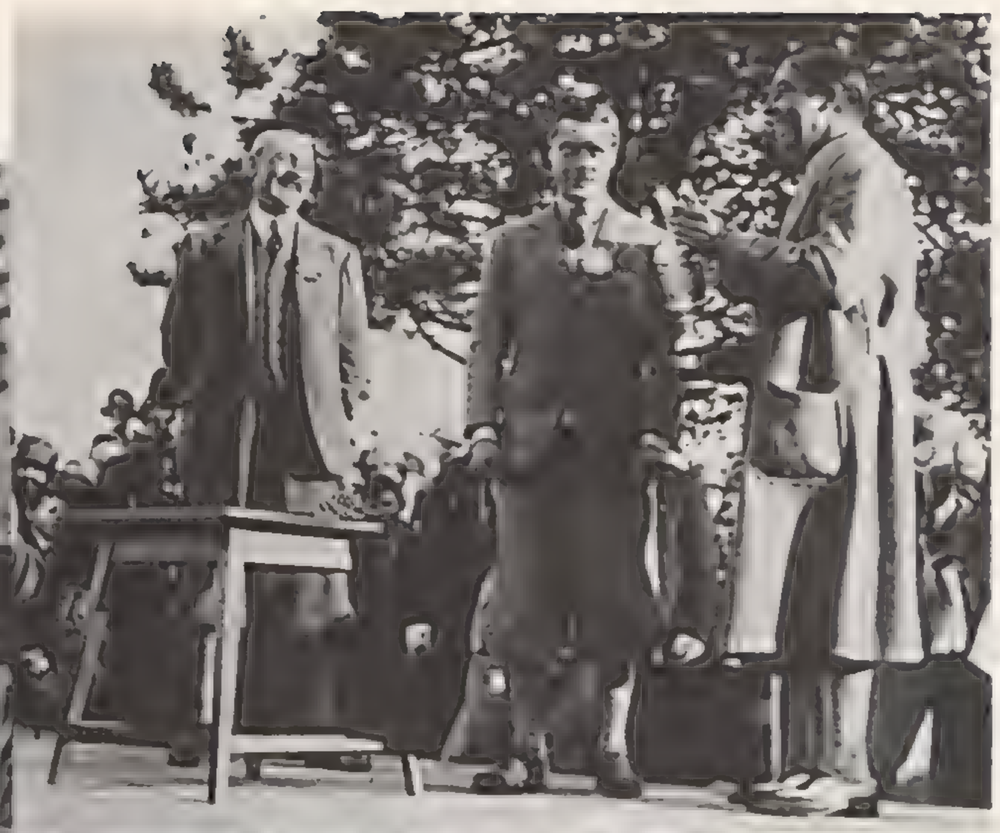




H. R. H. MAKES GUN-CLUB CHECKS A FA

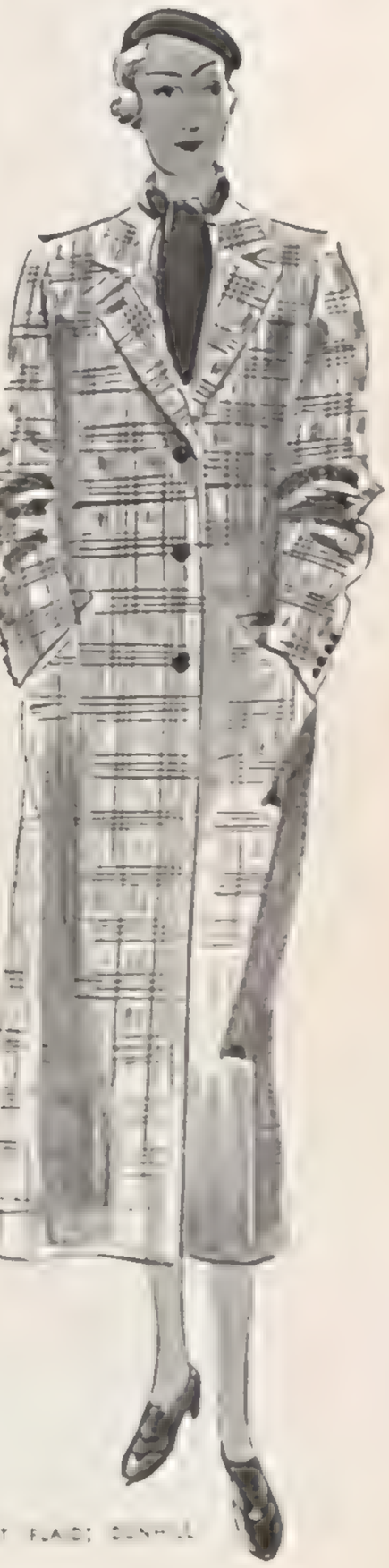
ROYAL APPEARANCE OF PLAID STOCKINGS





SPORT AND GENERAL

SWEATER VOGUE



THE PRINCE WEARS WATER-PROOF TROUSERS—THEN MISS ANN DE MONTMORENCY WEARS THEM

GLENURQUHART PLAID SUIT



AUGUSTABERNARD (BONWIT TELLER)

SWEEPING BEAUTY

Like a column of gun-metal satin is that dress on the opposite page. The news about it is, not only the colour, but the long train, which practically does a disappearing act. When the evening doesn't warrant extreme formality, you can hook the train up at the waist in back, so that it falls in a cascade, or you can hook it up at the front, so that it drapes around you like a Roman palla. A flash of green satin appears in back when the train is hooked up, and there are more green satin flashes on the shoulders of this beautifully fitting gown

Canary-yellow now wings its way frequently across the evening scene. Schiaparelli has appropriated it for the at-home dinner-gown on this page—a gown of astonishingly simple terms. It moulds the figure like a sheath. The sloping shoulders flow into an incroyable stock that you tuck into the extremely deep V neck; the cap sleeves end in flounces; and a train attached low in back sweeps across the floor in the grand manner. The fabric chosen for this model is "Treebark," a new synthetic silk used for evening and sports clothes



SCHIAPARELLI (BERGDORF GOODMAN)



ANTON BRUEHL

White mull and painted panels in a Victorian dressing-room







MIRRORED LACE

PLANNED for the house of Mrs. George Backer, in Oyster Bay, Long Island, this remarkable dressing-room was designed and executed by Allen Saalburg and recently shown at the galleries of the decorators, Diane Tate and Marian Hall. Over the dressing-table, hung in old embroidered muslin, a large mirrored panel is painted with a drapery at the top, rivalled only by the actual muslin canopy with its soft blue bow. At each side, in an oval panel, there is a Cupid in greys on a blue ground. At the window, curtains, again of muslin, frame a white Louis XV. flower-table (above), and over the gilt and crystal fitted basin (right) is a lace and ribbon-framed mirror. The largest panel (above, right) shows a romantic couple and the traditional dove with its heart-sealed note.

ANTON BRUEHL



COIFFURE BY ELIE

A BLACK-AND-WHITE SATIN EVENING DRESS WITH GLOVES TO MATCH AND AN OSTRICH FEATHER CAPE; BERGDORF GOODMAN



DRESS FROM BRUCK-WEISS—HAT FROM MADAME PAULINE • DRESS AND HAT FROM MILGRIM

STEICHEN

SATINS GO INTO PRINT

AMONG the first spring things to burst into flower are the prints, and this year the smartest ones in all New York are the satins that bloom both day and night. Palm Beach goers will like their daytime satins with geometric designs on light grounds. Stay-up-Norths may take theirs on dark grounds. For evening, both will wear field flowers in soft tones.

The second sign of spring is sheerer fabrics. Net is a star of the evening; and marquisette, one of the loveliest, in tiny prints and pastels.

Combining sheer materials with dresses that lead double lives by adding and subtracting blouses, sleeves, and what-not, we arrive at a third salient of the spring campaign—the slip dress (see pages 44 and 45). It starts out with a slip of crêpe or satin—which Augustabernard uses as an evening gown by adding a long scarf. Then, there may be a train that ties on, or shoulder veilings, or a sheer overdress. And over this, again, there may be a tunic—like Jessie Franklin Turner's with swathed sleeves.

• Those two young ladies (above) are looking towards the dawn of a new era of printed satins for daytime. The one at the left wears a black-and-white satin dress with beautifully shaped sleeves and a moulded waist-line. The up-from-the-face hat is of black satin • That other black-and-white satin dress, above, has a touch of white at the neck and elbow-length sleeves. The hat is of black straw and white felt • Bracelets and jewels on both pages from Black, Starr and Frost-Gorham



MODELS FROM MADAME LICHTENSTEIN AND JESSIE FRANKLIN TURNER



MODEL FROM MADAME ET LA JEUNE FILLE

STEICHEN

VEILED FASHION

Sheerness—that's the new note for evening. Filmy, diaphanous materials, like the marquisette that makes the frock over at the left on the opposite page. It's printed with tiny field flowers in faded, Kate Greenaway colours, and it veils a soft crêpe foundation. Notice, too, the square décolletage—new for evening. Miss Elizabeth Blair is wearing it, with her hair dressed smartly by Elie

A step further in this transparent layer-upon-layer idea is the transformation evening dress—like the one shown second on the opposite page. It starts with a foam-blue chiffon dress—low-backed and with swathed sleeves—that is just as lovely without its tunic of a gold-embroidered East Indian fabric. The tunic wraps snugly about the waist and moulds the figure almost to the knees

Still another dress that has taken the veil—the one on this page—is of gleaming black satin, with sheer dotted tulle in the form of an overskirt with a train that ties on round the waist, and with floating wisps like a cowl over the shoulders. The dots, surprisingly, are not made of paillettes, but of shining black lacquer. The jewels on both pages from Mauboussin; setting by Colwell

Fresh Ideas for Spring



Capes; beige crêpe with Kolinsky; Altman
Navy-blue wool dress and cape; Sada Sacks

Ruffles; crêpe beruffled dress, (upper left), Rose Amado

Dark crêpe dress, with a turned-up ruffle collar; Bonwit Teller

Black and white, (left) the eternal favourite for early spring; Bergdorf Goodman



Flung back; anew motion in black fox on brown, black, and white printed crêpe; Best



Hand-crocheted touches; cream coloured collar and cuffs; Altman

Childish collars: upper left, green crêpe dress; Saks-Fifth Avenue A white vest on a black crêpe dress; Bergdorf Goodman



New jackets; right. First, a green velveteen jacket over a crêpe dress; Jay-Thorpe. Then a slate-blue crêpe dress and jacket; Bonwit Teller



CANNED SPAGHETTI DE LUXE • BUFFET AND CANDELABRA; WESTPORT ANTIQUE SHOP • CHAFING-DISH AND ACCESSORIES; BLACK, STARR AND FROST-GORHAM • SPOONS; JENSEN

"PLACE THE CONTENTS . . ."

A homily on canned foods for the hostess

WE, in our time, have come to recognize the scientific knowledge and precision with which foods are canned. We appreciate the advantage in preserving vegetables, freshly picked and ripe, at the scene of their harvesting. Finding them more reliable, more standard than the home-cooked produce of the markets, we often give them, even by preference, to very young children. Yet, notwithstanding all this, we have harboured a prejudice which has kept us from making full use of the values at our disposal; a prejudice in the minds of the more particular; a prejudice associating canned foods with inferior dishes, emergency courses, and lazy or inexperienced cooks. This has become absurd. Absurd, in view of the number of canned foods of which it may be said that, in the choice of recipes used, the expertness of their preparation, and the fineness of their flavour, they bring to us dishes beyond the limitations of country, season, time, and space (kitchen); dishes popular in households where a can-opener would once have rated with a cockroach; dishes which the most discriminating of butlers would be pleased to serve. We have made a selection from among the most successful of them. With the manner of their serving, we present and recommend them to you.

First, let us consider the Soups.

PURÉE MONGOLE—This soup, typically French, is made with one part each of condensed tomato, pea, and vegetable soups, to two parts of hot water. Well-stirred and heated, it is served sprinkled with hot croutons or small cubes of bread, fried brown in butter.

ONION SOUP, PROVENÇALE—An onion soup, French provincial, poured piping hot into individual little brown crocks, such as appear on page 49. Grated Parmesan cheese and slantwise-cut slices of dry French bread are added to the pots before they are returned to the oven, so the cheese may melt and mingle. It is excellent for luncheon—a meal in itself.

BEET SOUP—Beet soup, a more formal course, can be served in plates at dinner. It is (Continued on page 78)



CANNED ONION SOUP • INDIVIDUAL EARTHENWARE POTS; BAZAR FRANÇAIS



CANNED BAKED BEANS • PLATES; MADOLIN MAPELSDEN • STRIPED LINENS; MOSSE



NYHOLM-PHILLIPS

SOUP IN A BEAUTIFUL OLD TUREEN FROM E. SCHMIDT AND COMPANY • GLASS AND CHINA FROM PLUMMER • FLAT SILVER FROM BLACK, STARR AND FROST-GORHAM



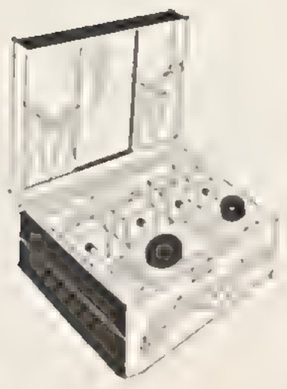
HOYNINGEN-HUENÉ, PARIS

MADAME NATHALIE PALEY IN REBOUX'S WIDER, BROW-BARING FELT HAT (ALTMAN) AND LELONG'S COAT



ON HER DRESSING-TABLE

A contest and a christening



WE'RE stumped. Finally and frankly, stumped. A famous beauty specialist asked us to find names for two very de luxe new preparations, and our infallible brains simply went dry. Our staff got rings under its (their?) eyes, and severe scalp afflictions from scratching the head in thought. But, nothing came. So we have to appeal to the General Public—You, my darlings. You've got to find names for these nameless and heavenly cosmetic twins.

This is, then, a bona-fide invitation (stringless) to a christening. A double christening. What these twin preparations need are names worthy of their virtues—and, if you can provide such names, you will be the winner of a very grand prize. So this isn't just an invitation, it's a beauty contest, too. We're big that way. Above, you see the christening party assembled, waiting in anguished awe for the names to be pronounced. There is Vogue with the twins in arm. (She never does anything by halves.) There are the beauty specialist, the chemist, artist, and copy-writer—all important factors in the birth of a beauty baby. Shop-hound is there (nothing goes on without *her*), and, at the right, are Vogue's readers, positively bristling with brilliant suggestions.

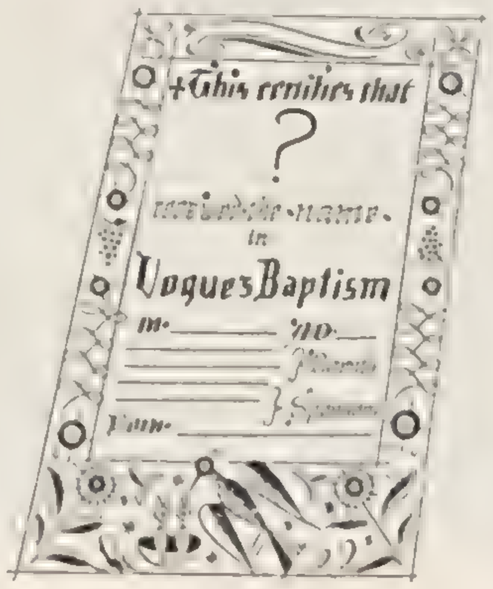
Before you go into the matter of nomenclature, however, you will have to have some idea of what the twins are like. That has all been taken care of. What you do is to send Vogue a post-card, addressed to the beauty department, saying you would like to become acquainted with the beauty twins, and a little bottle of each product—enough for four beautiful baths—will be sent you forthwith. You bathe, you ponder, you evolve a name, and maybe you will be the luckee winna!

They show distinct signs of personality, these twins, even at this early age. One is a pine-oil and provides the soothing and relaxing type of bath you get at the German health spas. It smells like a bunch of pine-needles you've crunched up in your hand. It is predicted that men of tubbing habits will like it as well as women. The second is a floral essence, and it makes water as soft as rain-water (at least, New York water, in which we tried it). But, more, it gives your tub, your bathroom, and you a lovely scent.

Remember that you get the little bottles just by asking for them! Then, to stimulate you into sending names for both the children, there are notable prizes. The first is one hundred beautiful dollars. If the two names you send in (one for each preparation) are the two best, you get the hundred dollars intact. If only one of yours is the best, fifty dollars goes to you and fifty to some other inspired brain. Then, there are two second prizes put in to make it more exciting—handsome dressing-cases, lavishly equipped with beauty things and encased in smart luggage covers (illustrated at the left)—one each for the second best names for the pine bath and the floral bath.

The judges for this contest are the beauty specialist herself, Mrs. Edna Woolman Chase, Editor of Vogue, Miss Ina Claire, Lady Mendl, and Robert Locher, the artist and decorator. The contest opens on January 15 and closes on February 15—the names of the winners to be announced in the March 15 issue of Vogue.

It is open to all readers of Vogue, but, alas, not to the members of the staff, because the contest appears in these pages, nor to the members of the beauty specialist's organization. (We say "Alas" on our behalf, because we've already thought up some pretty good names.) You can send in as many as you like—but be sure to send in names for both the twins. If two bright minds think up the same winning name—prizes go to both of them! If you've ever striven in a contest before, you know it's fun. If you haven't, we can tell you it's fun. Besides, this is a very special contest, and think what you get out of it!



COSMETICS BY A SINGER: To revert from the innovation of a contest to the more usual course of this column, if you are one of the many people who like a rich creamy liquid for cleansing, Frieda Hempel's cleansing emulsion was made practically to your order. It is a smoothly blended liquid that never seems to become unmulsified, and it goes on your skin like a benediction. Furthermore, it cleans! It takes off every trace of make-up, down to the last bit of cream rouge (sometimes a little difficult to get (Continued on page 68)



MODELS FROM JAY-THORPE

Southern Visitors

with a future up North



MILGRIM

SOMEHOW, when you hop out of your Southern shorts, you want to hop into something frightfully ladylike for contrast. Even casual spectator clothes like those on the opposite page have a feminine quality this season that says, I'm through being *gamine* for to-day.

And there's a decided decline in the hoydenish little gingham evening frock that had two such successful resort seasons. The new cottons ape the great gowns of the mid-season collections with low back décolletages and trains! For the very young, there are flower-patterned challis evening frocks that have the casual virtue of last year's piqués and linens. You'll find them at Best's and Saks-Fifth Avenue.

Organza is still with us, but, in its new versions, flecked or crinkled, it has greater body than before and is cut to fall in majestic folds rather than to float as it did. Prints appear on unexpected fabrics—satins, taffetas, and sometimes delicately flowered organzas. Nets are the height of chic if you go South in the grand manner, but not to be chosen for "throw-a-few-things-into-a-bag" trips.

Short capes make the best of all possible Southern wraps, especially if they fasten naïvely under the chin. Two worthy of eulogy are a Gervais rose velveteen one, worn over a Paisley print dress, and a black-and-green taffeta cape at Jay-Thorpe's that falls stiffly to the hips over an emerald-green gown.

• The lady on the opposite page, with the long, cool drink, has chosen a grey silk-tweed suit that will be just as smart for spring in town as it is in a patio. The blouse of cloqué silk with a draped neck-line, like the hat and belt, is in black to give an effect of striking contrast

• The suit in the centre (opposite page) has a jacket cut in a masterful way—so easy over the shoulders and back, yet snug around the hips, that it makes you think of men's tailoring. The frock has short sleeves. The fabric is a beige Rodier linen like sheer wool, dotted in navy-blue and red

• The seated figure wears a printed silk crêpe dress figured in grey on an oyster ground, with the new sleeves that fly backwards and an unusually long daytime skirt to give added formality. Rose Descat designed the large white Panama hat from Madame Pauline

• Right: the Winged Victory silhouette, in a not-so-classic version. Little cornflowers under the blown-back shoulder ruffles echo the cornflower motif of the printed organza



Hand-knits of three countries

• Left to right: from Paris—Anny Blatt's grey knit dress; beret; Dunhill • From America—red jacket, heavily ribbed (swatch at left) worn over a natural cashmere suit; Mrs. Franklin, Inc. • Also American is the three-piece knit suit in navy-and-white; from Mrs. Farley • Above, right, is an off-the-face knit hat; from America and John-Frederics • Right, Vera Heller's jacket and blouse; made in London for Fortnum and Mason • Opposite page: Anny Blatt's blouse with two-colour scarf; Saks-Fifth Avenue • Monogrammed shirt; Mrs. Farley

SHOP-HOUND'S TIPS on the SHOP MARKET

A PLEASANT pause in my busy shop-hounding is a visit at Franklin Simon's, especially when I am lucky enough to "tree" Mr. George Simon, who is carrying on the fine traditions, as well as the modernity, of this old Fifth Avenue fashion shop. He always has some interesting tidbits for me—like the one I heard on my last visit. 'Way back in the dark ages—two score and ten years ago—, Mr. Franklin Simon risked absurdity, as well as the resignation of an esteemed buyer, by daring to take up the new, if questionable, fad for silk underthings. The buyer, being of the old school, believed that a lady should live and die in linen, batiste, or dimity panties—silk, never!

Mr. Simon was a forward-looking merchant, and he had a hunch that silk underthings would practically replace all others—but silk underthings of good taste and sure fineness. He talked it over with his designer, and a simple and lovely nightgown was the result. Two generous widths of crêpe de Chine; eyelets at the top, threaded and bowed with ribbons; neckline and sleeves edged with the narrowest of Valenciennes lace. One model with modest sleeves to the elbows, the other one sleeveless. Well, my little children, years may come and years may go, but those two gowns go on forever. They are on the reorder list every week. You would open your eyes even wider in wonder if you could see through what distinguished doorways these gowns are still delivered. During the War, the price was about $14.95, with an additional one dollar tax. The price to-day is less than $10. They are grand gowns.

• Click-clack, back and forth, starting and stopping, you couldn't have moved me with a crowbar. I was too fascinated watching machines turn out material for Sada Sacks. The one that I watched in process was doing Angora with eyelets sprinkled about it. It's so real, even Aunt Lucy will ask you about the stitch. Madame Sacks makes it up with the blouse buttoning on each collar-bone, and a long swagger coat, with nice detail, to be slung over it all. This is what I call a joyous product of our machine age. (It costs under $60.) But it is only one of a collection that made me want to run amuck and leave all my pennies there.

• The forgotten child, as far as clothes go, is certainly the boy. His sister can be entrancingly dressed, come what may, but even the best of mothers are prone to putting their sons and heirs into shorts and shirts, and calling it a day. My campaign against this begins with a dis-



Every morning, Shop-Hound goes forth from her kennel at 420 Lexington Avenue and explores the shops for tidbits like these

covery at Toby's, in East Fifty-Seventh Street. It's an English smock and pants of infinitesimally checked gingham, red or blue, that is fitted out with white collars and cuffs. If he is about two, put your male offspring in this. But let's keep it a male monopoly. It costs in the neighbourhood of $7.50.

• Monograms to the right of you—monograms to the left of you. Monograms on your golf dresses. Monograms on your sheets, your towels. The world has gone monogram-mad. The Utica sheet people, being good, kind souls, as well as swell sheetmakers, thought up a bright idea. Go to any shop where Utica sheets may be had, and they will order your Uticas with a three-letter monogram, not handdone, but even your severest critic wouldn't know the difference. For this great service, the charge is about twenty-five cents—a quarter—two bits. (Shop-Hound is a linguist.)

• For refurbishing your pet evening dress that you are weary of, but can not put up for repairs, a jacket is the perfect solution. There is a black, beaded jet one at Bruck-Weiss, with a slightly Chinese collar and a modified fulness at the shoulders. There is nothing to it, but the material gives it a sleek and dashing air. Wear it with a fuchsia handkerchief twisted at your throat, and you win! Priced at about $95.

• "I found them!"—and then your faithful cur swooned on the Editor's doormat. A croquis from Paris showing a thrilling hair-fixing. Stuck in about and around the waves, in a heart-whole and fancy-free manner, were little combs in various bright colours. So amusing for cocktails at home and coquetting in the South. Shop-Hound must hit the trail and find them right here in New York. Shop-Hound did. I'll spare you the weary details. Down on Fourteenth Street in a Spanish delicatessen shop, presided over by Señor Moneo and his family. And the price, something like twenty-five cents a pair—you have spent hundreds and bought less (Continued on page 68)

FOR THE TALL OR PETITE



MADAME CARETTE IN A CINEMA SUIT

THE smallest feet in the world trip into the salon on preposterously high heels. They belong to Yvonne Carette, and you could hold her shoe in the palm of your hand. She is a perfectly proportioned, completely miniature person, from her one-and-a-half pumps to the tip of her rather saucy nose. When you talk to her, you begin to feel slightly out of scale yourself, with hands and feet as gauche as a peasant's.

Here she is in New York, with a mid-season collection to show on Park Avenue instead of the avenue Montaigne! Devoted Paris clients rush into the Wanamaker shop at the Waldorf and embrace her, with endearments in alternate French and English. Then the collections are shown: divided into two groups, one for tall women and one for little women!

We are showing three models for Diana or Juno and three



• Left, on the opposite page: the taller lady wears a formal suit of black moire with huge sealskin collar; the smaller, a navy-blue wool suit with a three-quarters loose jacket • Left: a perfect suit for a tiny figure: checked wool jacket and waistcoat over a plain skirt. The larger woman cuts her size with a crêpe dress in brown and aquamarine • Below: black satin, unbelted, with discreet coq feathers. The taller figure can carry the bulk of heavy grège ottoman in a draped dinner-dress

YVONNE CARETTE MODELS: FROM WANAMAKER



for—well, a Tanagra figurine, and we put them side by side to show you how well Carette understands the possibilities and limitations of each type of figure. Naturally, she would understand the restraint, the scaling down necessary in dressing a little person smartly. But it is amazing to see what she does for the tall woman. "Why not?" she says. "I love clothes, and I love to use for my tall customer all the heavy fabrics and masses of fur that she can carry, and that I would like to wear myself and can not!"

Porter Woodruff caught Madame Carette, in the sketch you see on the opposite page, in a characteristic gesture: hand to the string of pearls she always wears high and tight around her throat. She has on her favourite cinema suit of brown wool with a flare of Alaska sealskin. All of the models in Madame Carette's mid-season collection can be found at Wanamaker's Coin de Paris.

Vogue's Smart Economies

• SELECTED BECAUSE—This dress, first on this page, is a smart maternity dress that would be useful in a wardrobe at any time. Of Canton silk crêpe, it has an unusual collar, in gilet effect, and a Canton crêpe tie in a contrasting shade. It is also to be had in silk crêpe with a colourful fruit print, with collar and tie to match the colour of the print. Wanamaker's; $30

• SELECTED BECAUSE—The second dress on this page has a white button-on collar and immense cuffs; the collar is like one that Greta Garbo wears as Queen Christina, and is practical and easy to keep fresh. The dress is of Canton silk crêpe; it's one of those perfect things to wear now and later on. A red belt gives a gay colour note. At Lord and Taylor's; $25

• SELECTED BECAUSE—The perky silk crêpe dress, left on the next page, is in a small, colourful, single-flower print; its detachable, white piqué collar looks as fresh and cool as the petals of a gardenia; and the novel sleeves are three-quarters length. With dark backgrounds and flowers in bright or pastel colours. You'll find it at Best; $30

• SELECTED BECAUSE—It's difficult to find a really smart maternity dress, like the second one on the opposite page, that conceals its adjustable waistline so cleverly—and preserves your reputation for being a well-gowned young woman; it's of Canton silk crêpe, and doesn't object to being sat in, and it has a washable vest, cuffs, and collar of white waffle piqué. Altman has it; $30

• SELECTED BECAUSE—The colour contrast of pastel with dark contributes to the charm of the dress at the far right; it's of Bloomsburg's moss crêpe; its ruffled collar is very becoming; the sleeves may be worn long or three-quarters length. A good dress for early spring. Franklin Simon; $20

Where and how to purchase No matter where you live, you can buy these Smart Economies. On page 6, you'll find a list of shops where they are available, but, if none is in your town, write to Vogue, 420 Lexington Avenue (and please enclose a stamped envelope), for the name of a shop which is near you





Smart Economies you'll want for early spring

Fatal Coils



By Princess Bibesco

ONE day, when I was at my coiffeur's—strange sanctuary peopled with priests and priestesses in linen robes, with victim's head on plate—, I had a vision.

I saw, in the midst of the many capillary vestals of this temple, Electra passing by with her young sister, both dressed in white mourning. And Electra was saying to Chrysothemis the very words Sophocles gives her at the moment when these daughters of Agamemnon carry funeral offerings to the shades of their assassinated father:

"Cut the ends of the curls of thine hair. Here, also, are mine, unfortunate creature that I am. Give to our father my hair of a suppliant and my poor unornamented belt."

And as they disappeared, lamenting, towards the grotto where the imprisoned south winds groaned, I saw on the ground a little shadowy broom in the hands of one of the vestals, sweeping silently back and forth across the black-and-white parvis, carrying off the ends of the curls—blond, brunette, chestnut, grey, white, or russet—of all the other suppliants, my companions who, perhaps without knowing, were making sacrifices to the infernal gods.

Then—"Monsieur Léon," a shrill voice cried, "put Madame la Duchesse de Guermantes in waves."

The waved victim passed along into the hands of another attendant. My turn would come soon. And, dominating the roar of the autumn wind in the driers, the same voice cried: "Denise, dry Madame la Princesse Bibesco."

What can one do under a drier, if not to dream away the time? And here appeared, holding in hand the offering of their hair, all the women I knew, first with long hair and then with short hair. I, also, was in their midst. My arms were filled with supple skeins of brown silk still reflecting the gold of my infancy. I was so proud of them! They had brought me so many unmerited compliments, such joys of vanity, and this had continued until, on a bed that just missed being my death-bed, I heard, across already-planetary spaces, voices praising my enormous braids.

Nevertheless, I sacrificed my braids one day; I took leave of this beautiful hair before it left me. Could I ever again comprehend the ancient myths after having, like an infidel, accomplished this ancestral *grand geste?*

However, I knew what a woman's hair is worth, even in the eyes of Heaven.

In my thoughts I saw again, first the uninhabited room—since then, become my own—of an ancestral estate falling into decay, where, as a curious child, I adventured among spider-webs and drying linden blossoms—a room turned into a storeroom. One of the daughters of this house had become a Carmelite nun, and this was her former room—"the room of Princess Jeanne." On the wall under a crucifix hung a strange picture, a sort of black serpent protected under glass. It was made of hair—hair that had fallen under consecrated scissors not so very long before. When I saw this picture, I shivered, seized with a romantic emotion: these were the locks of my aunt who had consecrated herself to God at the age of seventeen. Old wax orange-blossoms, half melted by the suns of passing summers, made a frame saddened by the dust of time.

This was the Christian image of Electra's sacrifice, transposed into another century by the priests of another God, who, nevertheless, was equally exigent.

I remembered, too, having seen in the salon of my mother-in-law, Princess Georges Bibesco (her maiden name was Valentine de Caraman-Chimay, descendant of Madame Tallien), a reproduction of a picture hanging in the Château de Chimay, her father's home. This dramatic portrait, attributed to Hubert-Robert, was a representation of Thérézia Cabarrus, the wife of Tallien, prepared for the guillotine.

She is seated, carrying proudly above the bare, smooth, and unusually long column of her neck, the pale face of a Spanish woman about to die. But, in the name of the love that a man of blood, the regicide Tallien, had bestowed on her, she is defiant of death. She holds on her knees, like shavings of ebony, the curls that the assistant-executioner has just cut from her head. A ravishing booty! Her hands point to them; she seems to be showing them to coming generations with the legitimate pride of a woman whose loving inspiration had permitted her to down Robespierre and halt the Terror by throwing at the monster the unbroken chains of her hair in which her fragile fingers play. The artist showed her in a chiffon dress, standing out against the sinister stones of her prison, before a table on which stands the coarse sandstone bowl from which she will drink a last swallow of impure water before mounting the tumbril, caterer to the scaffold. With the complicity of her jailer, seduced by so much youth, Thérézia will make a funeral offering of her (Continued on page 74)

Couturier Designs

for practical dressmaking



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Back views and sizes on page 70

No. 279 – The contrasting sleeves and the peplum are very new notes Of Foristmann's crisp woollen

No 281 – A high-collared dress and collarless jacket Of Schmidt's ribbed woollen

Gloves No. 6562 – Five smart styles are in This set

N. 278 – A big square collar and side buttoning. Of Onondaga printed satin

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6562

HM

Soft Sleeves

Frock No.6555— Note the soft bow over radiating tucks and the novel sleeve. Of Cheney's „Taffacord"

Frock No.6557 - a 1934 version of the shirtwaist dress, with new details. Of „Everfast" peasant linen

6557

Frock No.6558 - „Easy-to-Make", with a plastron front and Tie-around girdle. Of Mallinson's „Dragon Crêpe"

Frock No.6560- another „Easy-to-Make" design. Of Foreman crinkled chiffon, „Volpone"

6560

Frock No.6559 - Soft but tailored, of sheer woollen

6559

and Neck-lines

Frock No. S-3683_Note the cowl neck and sloping shoulders Of L. and E. Stein's spongy crêpe

Frock No·S-3681_The revers and sleeves add softness. of Skinner satin.



S-3681

S-3683



Frock No.6564_ Omit the glove-like sleeves on this lace dress, if you like_ it's still smart.

Frock No.S-3684_Rippling shoulder ruffles and a cascade back. of Onondaga's semi-sheer crêpe

S-3684



6564

6556

Frock No.6556_'Easy-to-Make' jabot-plastron and all. Of Roessel's canton crêpe

HM

Spring Designs

Back view and notes on page 70

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No. 277 - A trim, buttoned jacket under a cape. Of American Woolen checked tweed

No. 280 - Soft lines in a shirred jabot collar and peplum. Of Celanese "Cordonese"

Hat Set No. 6563 - The pointed off-The-face hat and dart-fitted cap are good spring models

280

No. 282 - A shirred yoke on an end-of-The-afternoon dress. Of Stehli's sheer crêpe

282



ASPARAGUS SOUP
from the famed Campbell's kitchens!

THAT lush and succulent temptation of early spring, asparagus, makes a soup that deserves a place on every table. Rightly blended from choice asparagus—as Campbell's is—it possesses its own distinctive charm and flavor. And of course such a soup abounds in nutriment and healthfulness. So if you enjoy asparagus—and who does not?—here is a soup exactly to your liking. Only such asparagus is used as you would be proud to serve on your own table. Blended in smooth, rich purée with golden creamery butter, and garnished with tempting asparagus tips. It's a soup to delight an epicure. Richer still served as Cream of Asparagus, simply by adding milk as the label directs.

21 kinds to choose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL



NRA MEMBER U.S. WE DO OUR PART

EAT SOUP AND KEEP WELL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



LADY YULE'S YACHT LYING OFF TAHITI

SAGA OF THE SOUTH SEAS

By Jack Widmer



THE Englishman's ability to take a bit of London along with his luggage to the far corners of the earth is proverbial. The Frenchman does very much the same thing, with the result that Papeete, the capital of French Oceania, has now become a miniature Paris.

Many travellers have come to the South Seas, landed in Papeete, and experienced great disappointment. They expected to find a Frederick O'Brien type of South Sea Island, where the grass skirt and the picturesque beachcomber flourish and where one sees beautiful native women frolicking about clear white beaches—which, incidentally, are not really white.

Instead, the South Seas have become fashionable. A walk down the Quai de Commerce, the business artery of Papeete to-day, results in a mind picture somewhat along the following lines:

Native Tahitians promenading down the broad street, dressed in the latest Paris fashions that arrived on the last boat from France. Well-kept French, British, and American makes of automobiles racing past; first-class European hotels; and guides to show tourists the sights of the island.

Yet even these drastic changes have not lessened the charm and beauty of Tahiti. On the contrary, the strange conglomeration of races and costumes and the improved living conditions make Tahiti a much more colourful and romantic spot than it was in the early days that we have all read so much about.

The traveller who mourns the loss of the so-called romantic days does not stop to consider the exact living conditions that he or she would have had to contend with had they visited these South Sea Islands some fifty years ago.

Sanitation was then unknown, and, although the names of native foods sound very alluring, they hardly please the European or American palate. Then, too, the language is extremely difficult to learn, and the white visitor would have found a scene very different from the one which he had built up in his mind.

Time speeds on with incredible swiftness. You start the day very early, either by promenading down the long sea-front, mingling with both the white and the native populace, or by visiting the native market, where you may buy anything from a double bed to a bunch of bananas. The streets are alive with people of every nationality and practically every cross-breed.

First, you might meet a party of native boys on their way to the country, riding in a large van, playing and singing, or a crowd going up the valley to the fresh-water pools that offer excellent swimming. As you walk down the narrow streets of the native quarter, you are impressed by the mixture of races. You will see a Chinese restaurant where diners go back into the kitchen and choose their favourite menus. You will pass a native Tahitian carrying a load of fruit and fish to the morning market; next, a number of native women sitting on the curb weaving native hats; and, in the middle of the street, a group of boys playing soccer football, a game brought to the Islands by the French.

This is followed by *petit déjeuner*, either at your hotel or in one of the many coffee-shops to be found in all sections of the village. You may obtain either a French breakfast of coffee and rolls; a Chinese breakfast of tea and Chinese cakes; or the usual American breakfast. (Continued on page 82)





Smoke 'til "Home Sweet Home"

. . . and still keep a fresh, cool mouth





Why does Spud keep your mouth fresh?

Because there's menthol in the smoke? Not at all. There's hardly a trace of menthol in the smoke. The menthol does its work *in the cigarette.* It simply lowers the temperature of the smoke. So, what you get from Spud is pure tobacco goodness *with the heat taken out.* And that makes a surprising difference . . . in *mildness.* Try a pack.



SPUD

MENTHOL-COOLED CIGARETTES

20 FOR 15c • (25c IN CANADA)

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"Everyone thinks I use expensive creams and lotions!"

A WONDERFUL ECONOMY . . . THIS SOAP THAT IS SO GOOD FOR THE COMPLEXION . . .

It seems that one of our devoted customers read something in a soap advertisement. Said she to herself, "If the common, ordinary, run-of-the-mine variety can be so good for your complexion, a fine soap like Roger & Gallet must be much better."

So she declared a moratorium on the costly beauty preparations that graced her dressing table and discovered that she didn't need them.

Her idea was sound; Roger & Gallet unaided kept her complexion at its loveliest.

The idea is not only sound, but thrifty. Everyone thinks you use expensive cosmetics, but you and your pocketbook know differently. Even as mere soap, Roger & Gallet



35¢ *a cake*

Seven delightful scents

Violette • Carnation • Sandalwood
Feu Follet • Fleurs d'Amour • Le Jade
Pavots d'Argent

is an economical buy . . . lasts longer than soaps made to sell at a price.

Not price, however, but quality, is really the main point. There is no finer soap made anywhere than Roger & Gallet and there has never been. But, of course, that's something you already know. Now try the soap itself and rue the years you've been without it.

ROGER & GALLET
TOILET SOAP

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 55)

allure. Señor Moneo's shop is full of the things that have gone to make the old Spanish customs famous. Try the spiced and garlicked olives with a dry Martini. And then try not to make a habit of it. The Moneos are my discovery. Don't you dare spoil them by blocking the street with your Rolls, so I can't sneak in to nose around.

• Every once in a while, Shop-Hound finds something particularly juicy—something that brings forth letters of gratitude from My Public. This time, I've discovered IT in the way of a backless all-in-one that lets you appear naked as you please in your evening gown and still does a colossal job of uplifting, controlling, and whatnot, underneath. It's a new Madame Irene Duo-Sette, and Saks-Fifth Avenue presents it with pride. It goes down past the waist in back, and plenty, plenty low in front, and still gives you a ship's-figurehead bosom. Don't ask me why—it seems to be something pretty special in the corset-makers' art. I'm called svelte myself (plenty of exercise), but I saw it on a model who wasn't, so everything is going to be all right, even if you're a big, big girl. It costs from about $15 to $45.

• Shop-Hound enjoys the confidence of all the shops. Many good stories are poured into my willing ears. I nominate this one as the find of the fortnight. An imposing matron bustled into a smart up-town fur shop. She fell into the hands of a saleswoman who has won her laurels because of her agile mind and ready wit. Madame was torn between a Russian caracal and an Alaska seal coat. The sales person took her into a try-on room hoping that something could be done with mirrors. Madame closed her eyes, folded her hands, explaining: "I am a spiritualist. My husband has passed on. I always consult him." The saleswoman did an imitation—eyes closed, hands folded. Madame broke the spell. "I have been in communication with my husband." "So have I." "What does he say to you?" "He thinks you are devastating in both coats. He wishes you could have both." "That's exactly what he told (Continued on page 70)

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 51)

off), and it softens beautifully. In fact, if you have an average skin, you won't need any other emollient. If you have a dry skin, there is a fine, rich cream labelled, briefly enough, "For Dry Skins," which works wonders even overnight. There are other high lights in this assemblage—Champagne lotion, an amber coloured, herb-scented astringent, and a medicated cream that is death against bumps and blemishes. Madame Hempel has made her own preparations for years, studying with doctors, acquiring their formulæ and carrying them out in her own laboratories. Now, she is making them to sell. You will find her preparations in several New York shops, or you can order them direct from her, and she likes to have you write to her and tell her how her things have behaved on your face.

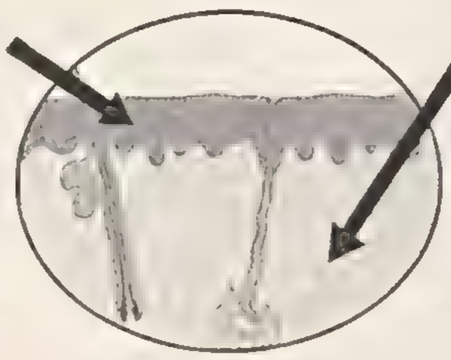
You will like the charming simplicity of Jane Cloud's beauty salon, which recently made an impressive début on Fifth Avenue. For each one of the several rooms in this salon, from the reception-room with its gay morning-glory paper and mirror panels to the exercise room, is a little masterpiece executed by the decorator, Joseph Platt. You will marvel at the number and variety of treatments to be had under this one roof, each supervised by a specialist. If you are embarking on a reducing régime, there is a physician to tell you exactly what is best for you in the way of exercise and massage and diet; if you have a serious skin disorder, Miss Cloud will send you promptly to a dermatologist, and then plan her treatments to accord with his diagnosis. The facial treatments that are given here begin with that benediction of benedictions, a foot massage! Before any cream is put on your face, a ten-minute massage of your toes, of the balls and arches of your feet, of your ankles, and finally of your legs. Then comes a deep, soothing massage of the back, and finally the application by skilful fingers of the creams and lotions that will best benefit your type of skin.

Mary Greene, whose hair colouring work and scalp treatments are institutions in themselves, is responsible for a new group of toilet preparations that are just now appearing in the better shops throughout the country, and in her salon in East Fifty-Third Street. For the skin, there are an emulsified, creamy liquid cleanser that leaves the skin scrupulously clean and satin-soft, and ready for make-up; a stimulating emollient cream that bears out its name of Face Rejuvenant; and a hand cream that sends down in defeat even the most roughened and leathery skin. Not one of these preparations is guilty of a trace of animal or vegetable fats, or wax, and all of them are painstakingly prepared by Miss Greene herself in her laboratory. For the hair, there is an alkali-less shampoo, and a Scalp Rejuvenant that seems to be most effective in combating dandruff and falling hair. Since only the smallest amount of it is used, it is never obvious on the hair, nor does it make the hair the least bit greasy or stringy.

What was an intriguing and fantastic report from Paris has been made a gay and amusing reality by Abercrombie and Fitch. In short, you can now gild your lily-white fingers with artificial nail clips made of gold or, if you prefer, of bright coloured enamel. So that these man-made nails shall fit over your own perfectly, there must be a wax impression taken of each one of your nails. Then, in three or four days, the artificial ones are ready for you to clip to the tips of your own nails. To give glamour of an evening or to stimulate a dull dinner-party!

To avoid *Wrinkles* treat your Under Skin

When Dryness *bothers treat your* Outer Skin



OUTER SKIN

which coarsens and yellows, roughens and dries, if unprotected from sun, wind, cold weather, overheated houses, make-up—which tend to *dry out* its natural moisture.

UNDER SKIN

which shrinks when tiny glands don't function, thereby causing the outer skin to form folds and wrinkles. Here you help these glands to work properly.

WHAT *causes* wrinkles? What *causes* dryness? Since Eve, women have dreaded these two greatest enemies to skin loveliness . . . charm . . . Romance!

Today we *know* the answer to these old riddles. The structure of the skin is no longer a mystery. Its separate layers have been identified. Their functions explained.

How Wrinkles Come!

There are two layers of skin. Each entirely different. Both smoothly fitting in youth as the skin and flesh of a firm ripening plum.

But the under skin soon loses that glorious firmness . . . Shrinks, as its own beauty oils fail. The Outer Skin falls into folds. Little lines form. Eventually, dreaded *wrinkles!*

Pond's Cold Cream is made to help you avoid these very troubles. It is rich in oils. And it penetrates all the way to the *under skin.* Brings it just the oils it needs to keep it firm and full. When you use this lovely satiny cream, your skin feels rejuvenated—to its very depth—*instantly!* Because it goes so deep, Pond's Cold Cream is cleanser as well as beauty builder. The thoroughest, most satisfying cleanser in the world.

How to Correct Dryness

But Dryness occurs in the *Outer Skin!* That thin layer of skin that has to withstand sun, wind, cold, the dry heat of modern houses.

When the moisture cells in this fine skin are dried out by exposure, it becomes harsh, chaps.

Try Pond's Vanishing Cream to correct this trouble. This fragrant, fluffy cream is made especially for the *Outer Skin.* It contains a very marvelous substance that prevents loss of skin moisture—actually restores it, and smooths away roughnesses *in one application!*

Pond's Vanishing Cream is famous also as a powder base. It takes your make-up beautifully, and you know it will hold it for hours.



Mrs. George Grant Mason, Jr.,

Society beauty, keeps her exquisite blonde skin always free from lines and roughness the Pond's way. She uses Pond's Cold Cream for her Under Skin and Pond's Vanishing Cream for her Outer Skin.



The TWO-SKIN *Treatment Beautiful Society Women use daily—as told by*

MRS. THOMAS CARNEGIE, JR.

1 "AT NIGHT I cream face and neck with Pond's Cold Cream, then remove it and the day's dirt with Pond's Tissues. A second cleansing tones my skin deep down. My complexion looks bright and fresh.

2 "NEXT, Pond's Vanishing Cream for my overnight cream—so much better than sticky creams. It has just the softening effect one needs—takes away roughnesses, dryness . . . and it's so *delicious* to use!

3 "IN THE MORNING, and in the day, Pond's Cold Cream again. Then Vanishing Cream to prepare for make-up and prevent chapping or drying. This 2-cream treatment keeps my skin feeling alive and glowing, invigorated."



MAIL COUPON AND SEE FOR YOURSELF

POND'S EXTRACT COMPANY, Dept. A, 110 Hudson St., New York City

I enclose 10¢ (to cover postage and packing) for samples of Pond's Two Creams and samples of six different shades of Pond's new Face Powder.

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TUNE IN on the Pond's Players Fridays, 9:30 P. M., E. S. T. W E A F and N B C Network



DESIGNED FOR A

Gay Winter Season

BY AN EXPERT'S HAND

Palm Beach Cloth in the skilled hands of DELMAN is the smartest thing afoot for the southern season. Cool and flattering, this opera is just one of many striking new models in the Delman resort collection . . a collection made entirely by hand and distinguished by its exclusive designs and exquisite materials.

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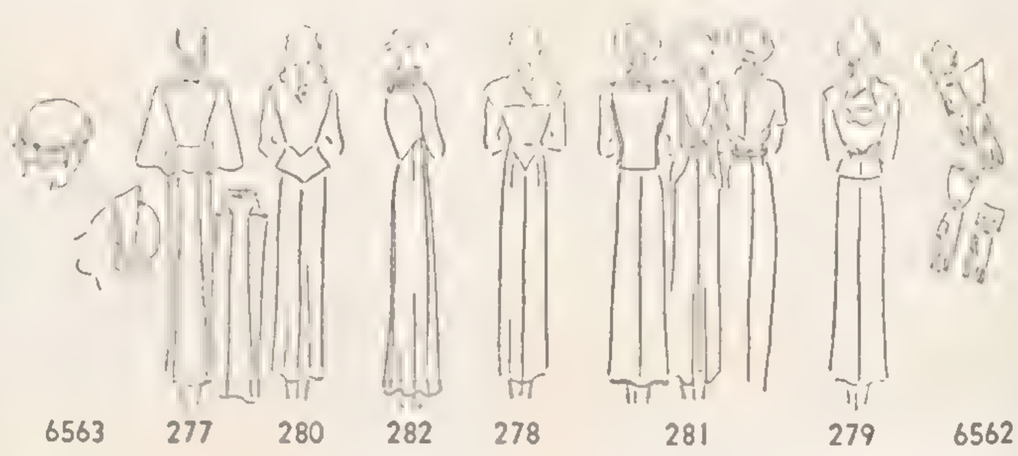
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SOLD EXCLUSIVELY BY THE BETTER STORES IN PRINCIPAL CITIES

DESIGNS FOR PRACTICAL DRESSMAKING



Up above, you see other views of the frocks shown in all their coloured glory on pages 62 and 63. These models are designed for sizes: 6557, 6555, 6560, 6564 in 12 to 20; 30 to 38; 6559, S-3683, 6556 in 32 to 42; 6558 in 32 to 40; S-3684 in 14 to 20; 32 to 38; and S-3681 in 34 to 44



Sketched above are other smart angles on the Couturier designs that are shown on pages 61 and 64. These dresses and accessories are designed for sizes: 6563 in head-sizes 21 to 24; 277, 279 in 14 to 20; 32 to 38; 280, 278, 281 in 32 to 40; 282 in 32 to 42; and 6562 in 6 to 7½

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 68)

me!" To-day, the caracal and the Alaska seal hang side by side in her coat closet.

• Nicole, in East Fifty-Fifth Street, was heart-broken. I came in to see her fresh-from-the-boat hats, thirty of them, only to find that Lilyan Tashman—the quintessence of things smart—had taken away twenty-eight. How she missed a Reboux number with a crown of varicoloured, twisted, knotted, and tied velvet ropes over a crisp brim, I fail to understand. This is my idea of fastidious negligence. Madame Nicole cabled for another flock of hats, and you will find them just out of their boxes, along with her own creations. Priced from about $25 up.

• A dash of tamale has come into the mode. Fashions à la Mexicaine will be seen on every beach of every port of call from Miami to Tahiti. Bonwit Teller, always like a jumping bean after a new fashion, were all ready for me. They showed me a pair of pants which are too *con carne* for words. Made of natural coloured peasant linen, gaily laced over your rhumba hips with red cords. A crimson halter leaves your back to the mercy of the sun until you slip into a bolero, which is wind-blown in back to match the flaunt and flare of the pants. (Priced under $30.)

• A lady, a bit world-weary, was caught by the light at Forty-Eighth Street as she was free-wheeling herself down Park Avenue. Her eye wandered, and that roving eye—as roving eyes always do—gave her pleasure, but cost her money. She broke every traffic law finding parking space. In Madame Lichtenstein's window was an evening frock—the like of which she had not met on any dance floor—waiting to be snatched up by a knowing woman. A long cold winter is ahead, and that stimulating dress could do a lot, if given half a chance. The dress of her feverish haste was of brown lace, that floated out in the back like a gipsy's shawl blown before a storm, touched up with wisps of nasturtium velvet—naïve, yet *soignée*. (Price around $145.) If your wardrobe needs its face lifted, Madame Lichtenstein is a great beautician to the clothes line.

• Rejoice and be glad—Maybelle Manning is back in trade. Her new shop on Park Avenue is as welcome as Repeal. She couldn't get away with that line, "I have retired from business permanently." The young girls who learned more about the glory of clothes than they did about the glory of Rome, plus a lot of women who know that life begins at forty, told Miss Manning it was about time she was taking (Continued on page 82)

"Dear Elizabeth Arden"





Daily Elizabeth Arden receives hundreds of letters from her clients everywhere, in every language, seeking her advice on skin care. The range of questions is wide. However, for the benefit of those women who are eager to correct their shortcomings, but for one reason or another have neglected to consult Miss Arden about them, Elizabeth Arden has selected some of the questions that are asked most frequently, and answers them here.



Q. I haven't been very careful of my complexion. With the result that my skin is rough and yellow-looking. I should so like to have it smooth and white again. What shall I do?

A. Follow *faithfully* the following routine. Every morning and every evening cleanse your skin thoroughly with Cleansing Cream. Follow this with stimulating pattings of Skin Tonic. At night apply Velva Cream or Orange Skin Food—generously, leaving it on all night. In the morning, another light application of Velva Cream and a patting with Skin Tonic, followed by Cream Ultra-Amoretta, which not only acts as a superb make-up foundation but protects your skin from the elements and corrects dryness. Once a week give yourself a thorough treatment with Anti-Brown Spot Ointment. Cleansing Cream...$1, $2, $3, $6; Skin Tonic...85c, $2, $3.75; Velva Cream...$1, $2, $3, $6; Orange Skin Food...$1, $1.75, $2.75; Cream Ultra-Amoretta...$1, $2.



Q. I understand that the three steps you advocate for achieving a smooth, soft skin are Cleansing, Toning and Soothing. I like simple treatments and would appreciate knowing whether you have assembled the preparations for this purpose in a box for traveling or for my dressing table?

A. A box containing these preparations is one of my newest offerings. It is called the C T S Box. It contains Cleansing Cream, Skin Tonic and Velva Cream neatly arranged in an attractive pink box, and the cost is only $2.85.



Q. What is a Muscle-Strapping Skin-Toning Treatment?

A. This treatment, as given in my Salons, is based on the importance of perfect Cleansing, Nourishing, Toning and Tightening. It not only treats the skin surface, but builds up the underlying muscles. Have one of these treatments in my Salons, and the attendant will be glad to teach you how to give yourself a similar treatment at home. Perhaps you need the Sensation Treatment with that amazing salve which awakens the skin so rapidly.



Q. I am a shower addict and therefore miss the joy of bath salts. Isn't there some way I can have my shower and some fragrance, too?

A. My Velva Bath Mits—wash cloth, fragrant cosmetic and soap all-in-one—are ideal for shower use. They lather in any kind of water, including salt water, and their scent is delightful. They make an original and most acceptable travel gift . . . . . Box of six $3—75c each.



Q. I understand the importance of having make-up perfectly coordinated. Is there any way I can be sure of what color powder to use with what color lipstick, and rouge?

A. I realized that women would be puzzled about coordinating make-up. So I created the Color Harmony Box, containing my Powder, Rouge, Lipstick, Eye Sha-do and Cosmetique, in correlative shades. Nine combinations to go with various costume colors. $6.25.

Q. My skin is so sallow. Please advise me what to do.

A. Spread my Anti-Brown Spot Ointment over your face. As soon as your skin begins to tingle, remove this and pat in Orange Skin Food. Anti-Brown Spot Ointment $2.50.



Q. What is the best way of applying your preparations so that the greatest benefit may be derived from their use?

A. The most effective way is with my patters. While creams and astringents are being worked into the skin, the muscles are exercised and uplifted, the circulation is stimulated. There are two patters—one for applying creams, the other for applying astringents. My new Ardena Cream Patter gives you an expert and tireless touch. My Astringent Patter is a double header. For the throat, forehead and cheeks you use the round head. For lines at the side of the mouth or around the eyes, you use the pear-shaped head. With the aid of these two patters you can give yourself an Arden Treatment in a highly professional manner.



Q. I am very much interested in taking a course in your Exercise Department. My income is as slender as I want to be! If several of my friends join me, will the rates be lower?

A. Yes! If you will phone Plaza 3-5847 and make an appointment with my Directress of Exercise, you will be pleasantly surprised at the moderateness of rates for classes.

"Sweeping the Years Away" is a true story of a woman who was transformed in the Elizabeth Arden Salon. Miss Arden would be happy to send you a copy.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY

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select your Skin Health treatment

precisely . . . surely . . .

AT HOME



You . . . a mirror . . . and a Beauty Counselor may—perhaps this very day—sit down in your home together to consider your skin and its care.

The analysis mirror classifies your skin (dry, oily, dry-oily, or normal). The Beauty Counselor—*trained to know*—outlines the proper treatment.

For the four types of skin we have, of course, four basic treatments. And, because there's no room left for doubt, once you've analysed your skin, you're *sure* of your Skin Health Service.

If you'd like to explore this simple, accurate way to enduring Skin Health, we commend the coupon below.

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I MIGHT also be interested in Beauty Counselor work ☐

H. R. H. STARTED IT

(CONTINUED FROM PAGE 36)

in plus fours, worsteds and woollens in suits and overcoats, but also in sweaters, scarfs, stockings, shoes, even saddlery, umbrellas, and golf bags. Men's and women's sportswear runs so much on similar lines in Great Britain that, if a woman can persuade her husband's tailor to make for her (he may, by the greatest good fortune, also make for the Prince, and so give her the authentic line and finish), she is on sure lines of fashion, as well as perfect lines of tailoring. Women will endeavour to persuade Forster of Clifford Street, for instance (to whom the Prince goes for plus fours), to build them a suit of skirt and jacket. They will beg Simpson and London of Grosvenor Street (who used to make famous coaching coats) to make them just such a double-breasted ulster or even a tailored fur coat as the Prince orders.

SCOTTISH INFLUENCE

The well-turned-out sportswoman is well aware that to Scotland, more than to any other country, the Prince looks for his inspiration in choosing new clothes, and that the land of the tartan and the check, the home of the world's most beautiful woollens, is combed for weaves and colours that can not be equalled, to be offered first and foremost to the Prince. Nor is this true of tweeds alone. Knitted sportswear comes largely from Scotland, and there, again, the first pick goes to the Prince, and his choice influences not only men, but women the world over. It was the Prince, visiting the poor crofters in that little island off the northeast coast of Scotland and seeing the colourful designs they knitted, who, ten years ago, startled the world of fashion by appearing in a Fair Isle pull-over. Within a very few weeks, the agents for the Scottish knitters could no longer cope with the demand for the genuine garments. Factory-made and home-made imitations were turned out in millions, first for men, then for women and children. How many English homes still treasure a coloured photograph of the Heir to the Throne wearing a Fair Isle pull-over and nursing a little Cairn terrier in his arms?

Again, there was the beret: the beret would have died as a women's fashion were it not that the Prince still sticks to it and that time and again women seeing him on his home course, or on the Chiberta links, realize its charm anew—and its death is again postponed. Let the Prince give up the beret, and the beret will go. In England, women are now going to Izod of Conduit Street for berets worked in gold wire with initials or service badges.

In knitted wear, we see the royal influence most promptly. A tweed or suiting will be held up until the Prince has had the first wear out of it, but a sweater or scarf can be copied by any clever-fingered and quick-minded fashion expert. The Prince brought the vogue of the knitted sports shirt with elbow-length sleeves from the Basque coast to the English golf-links. The smartly dressed sportswomen on the English and Scottish links, this autumn, wore the yellow knitwear shirt of the type made by Turner Rutherford. That same yellow and that same knitwear has for some seasons been made for the Prince by Izod for his hunting-shirts; these, of course, with long sleeves and worn with a stock. Not only do women wear his yellow golf shirts, they also copy accurately these yellow hunting-shirts. The Hon. Mrs. Freddy Cripps, former Duchess of Westminster, in her shop of sportswear in Bond Street, shows these as of foremost interest, and Izod's themselves make them for women in the hunting-field. The knitted short-sleeved shirt was companioned for the Prince by the inexpensive open-weave cotton fabric. A year ago, the Prince appeared in Aertex shirts, an open-weave fabric till then considered as, in a measure, intended for health cranks, being of a cotton designed "to let the skin breathe." That year, at such house-parties as Lady Dunn's on the south coast of England, near the fashionable Sandwich links, every woman was wearing brilliantly coloured Aertex shirts in the Prince's blue, or the Prince's yellow, with grey flannel shorts or trousers. Lady Dunn and her household, down to the thirteen-year-old daughter, Lady Patricia Douglas, lived all day in these inexpensive shirts. This year, they are a popular fashion, sold in their tens of thousands.

The Prince, on one occasion, playing in a cold wind on the links, pulled a V-necked knitted sweater on over the high-necked knitwear sweater he was wearing. It was an accidental trick that looked so well in the snap-shots reproduced in the papers that golfing women took it up at once.

CONCERNING SCARFS

A really individual fashion is the way in which he wears his muffler or scarf during the winter months. A large number of people have never noticed that the Prince places the two ends of his muffler together, wraps it around his neck, and then passes the two ends through the loop made by the fold. It is a simple and exceptionally neat way of dressing, and one which had had an enormous appeal to women. This muffler fashion has brought about another revival in industry. A large number of woollen mills in both Scotland and the north of England are now making scarfs for the first time, and, on every side, we see the brightly coloured checks in lovely soft wools. Continental countries send order after order to British manufacturers for scarfs "as worn by the Prince of Wales." The brightly coloured hounds'-tooth checks and Glenurquhart checks are in great demand at the moment for every kind of sportswear. Kynoch of Keith, for instance, are followed for their cashmere suiting type of scarf of Glenurquhart plaid in red-and-black, and also their Glenurquhart check in black-and-white.

The Glenurquhart check, as used in Scottish woollens, is one incorporating big and small hounds'-tooth checks and running lines. In brick-red and dull blue, this is the Prince's own check. The (Continued on page 74)



The little boy who ate candy before his supper



STILL SERVES SWEET COCKTAILS



Tray, glasses, bitters bottle from Saks-Fifth Ave; decanter from B. Altman & Co.; shaker with red stripes from Bergdorf Goodman Co. In glasses—a Manhattan: 1 part rye or Irish whiskey, 1 part Martini & Rossi (⅔ Italy, ⅓ Dry), bitters, maraschino cherry.

• Roscoe, the playful little rascal (we'd like to break his leg), got so accustomed to having his appetite spoiled that he never outgrew it. He and his kind flourished during prohibition. The havoc they wrought on our digestions with their sweet, sickish, fruit-juice concoctions makes us shudder to think about. But luckily most of the Roscoes are learning the Fundamentals: that a cocktail was invented to *stimulate* the appetite —not dull it as sweet cocktails do. And they are going back to civilized drinks—made of vermouth—Martinis, Manhattans and the rest, which fill a cocktail's true purpose in life.

If you know one of the dilatory Roscoes, tell him about Martini & Rossi vermouth, the standard cocktail ingredient all over the world. Tell him that Martinis are made with Martini Vermouth. Add that he will need both kinds—Italy and Dry [Green Label]—and that his grocer or druggist has them. And if he is really a friend of yours, urge him to act quickly—before some long suffering guest becomes a Turned Worm.

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TRY VERMOUTH STRAIGHT, AS AN APÉRITIF.

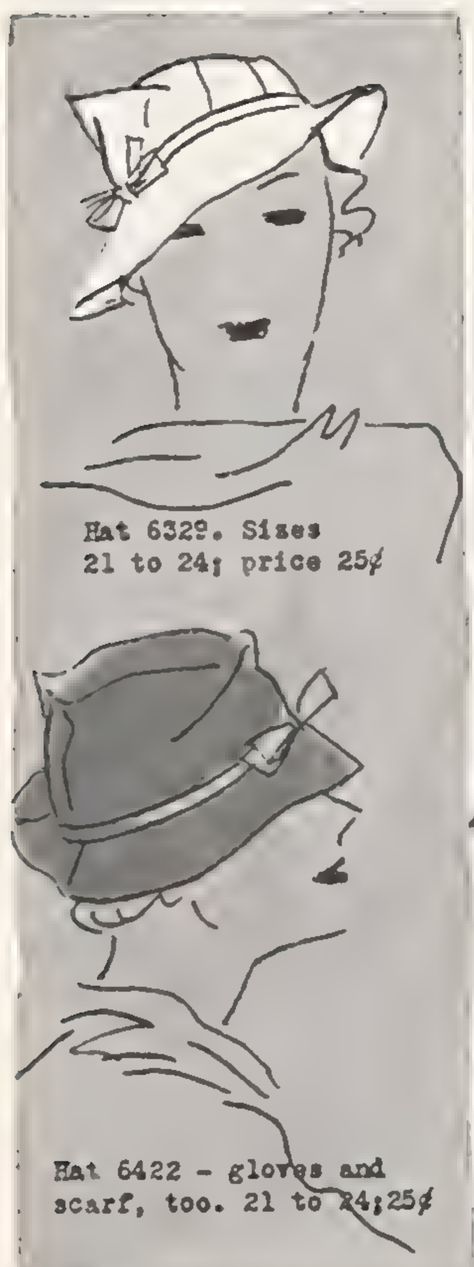
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The Automatic Bartender is a fool-proof cocktail mixer. Makes 6 most famous: Martini, Manhattan, Bronx, Dacquiri, etc., *to correct recipes.* Proportions on side. You *can't* make a mistake. In stores, would cost $3.50 to $4. Special price by mail, $1.50. Use coupon.



W. A. TAYLOR & CO., 15L Laight Street, New York City. Please send me free your new booklet of revised recipes—"6 Civilized Cocktails—6 Simple Canapés." ☐ Here is $1.50 ($1.75 west of Miss.) for which please send me the Automatic Bartender, complete with Swizzle Stick. ☐ Write name and address in the margin.



Hat 6329. Sizes 21 to 24; price 25¢

Hat 6422 - gloves and scarf, too. 21 to 24; 25¢



Blouse 6518; Divided Skirt 6519. Blouse, 12 to 20; 30 to 38. Skirt 27 to 34; 30¢ each.



Jacket 6290; Slacks 5866 - Very Lido-ish. Jacket 14 to 42; 50¢ Slacks 26 to 34; 25¢



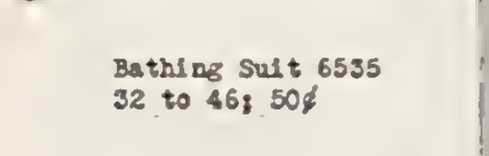
Smock 6021 - Gardening is cheap and healthy - do it in this smock. Small, medium, large; 50¢



Rehearsal Suit No. 3320 for your tap-dance lessons. In 6 to 20; 25¢



Shorts No. 6530 32 to 40; 40¢



Bathing Suit 6535 32 to 46; 50¢



Blouse 5956; Slacks 5866. Laze comfortably. Blouse 14 to 40; 50¢. Slacks 26 to 34; 25¢



Beach Dress and Hat No. 6531 - to wear over your bathing suit. In sizes 32 to 40; 40¢



Blouse 6514; Shorts 6530 Many ranking tennis stars prefer to play in shorts. Blouse, 12 to 42; 30¢. Shorts 32 to 40; 40¢



Frock 6529 - For those who like dresses for tennis. 32 to 42; 40¢

Every little pastime has a costume



Frock 6527 - Golf dress with plenty of room for drives. 32 to 44; 40¢



Coat 6299 is the perfectly casual sort you wear over sports things Sizes 32 to 42; 50¢



Riding Habit 6540 - Coat and breeches. In sizes 12 to 20; 30 to 38; 75¢



Divided skirt 6519
Blouse 6514 - Skirt sizes 27 to 34. Blouse, 12 to 42; 30¢ each

all its own

SPORTSWEAR PATTERNS

—comfortable, casual clothes in the Vogue Pattern manner

When you think of getting an afternoon frock or a devastating evening gown, you instinctively think in terms of Vogue Patterns. But remember, too, that there are a vast number of Vogue designs for daytime and sports wear.

Of one thing you may be sure . . . whatever type of dress you need, you can find a charming pattern for it among Vogue's many designs. And, equally important, you will discover that it has the cachet of chic which must always accompany the name Vogue. Clothes made from Vogue Patterns have that unmistakable "Vogue" look.

For a comprehensive showing of all the new designs, see the current issue of Vogue Pattern Book. It is now on sale at the newsstands—and priced 35c.



CYRIL BISPHAM

ONLY $1.50 . . . BUT THEY TELL YOU A LOT

Two innocent-looking books . . . charged with dynamite for the woman who uses their lore. Vogue's Book of Beauty and Vogue's Book of Smart Service—both are heavy with helpful information . . . practical, to the point.

VOGUE'S BOOK OF BEAUTY has twenty-seven chapters which deal with as many different aspects of the vital subject in hand. Vogue's Editors have considered all the blemishes our flesh is heir to, and have offered useful suggestions for overcoming them.

A few chapter headings tell their own story —The Skin Game, Making Faces, The Eyes Have It, A Hair-raising Tale, Hand and Foot-Notes, One Chin is Better Than Two, The Years after Forty, Do unto Yourself, Dark Secrets. . . . . You begin to see that the question has been attacked from many angles.

VOGUE'S BOOK OF SMART SERVICE is another bit of standard equipment for any happy home. Let's glance at its chapter headings: Household Routine, Duties of Maid Servants, Table Setting and Service, Silver and Silver Cleaning. In other words, how to run a household so that it appears to run itself.

Each of these books is published to sell at one dollar. You may buy them separately at that price or may have them both at the special price of $1.50.

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☐ I am enclosing $1.50 for both the books.
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V M 2-15-24

VOGUE FORECASTS

(CONTINUED FROM PAGE 19)

being to give the effect of a stole. It is also said that it is a stunt to elongate the silhouette. Howsoever, it is an extremely attractive idea. Vionnet opens a brown coat to show a printed dress. Maggy Rouff opens a beige one to show a myrtle dress. Worth opens several over gay dresses.

YOU WILL FOOL THE PUBLIC. Half the time, the world won't know whether you are inside a coat or a coat-dress. Only the creator knows what is what. Some coats look like dresses. Some dresses look like coats. There are coats that look like aprons, fastening in back.

YOU WILL SUIT YOURSELF. All this harping about coats is not to say that suits will be ignored. As long as the world rocks on, there probably will be neat tailleurs. The coming spring will be no exception. But don't cut your jacket too short. The chief news about suits will be their blouses. Instead of the black shirts and brown shirts you were addicted to last year, you will go in for intensely bright blouses of taffeta, chintz (yes, chintz), plaid tie silks, regimental striped silks, prints, satins. Some will tuck in, others will tie over your skirt.

YOU MAY BE ENTICED BY A CAPE. After all, what is a better promoter of sloping shoulders than a cape? Small wonder, then, that capes will swing into the spring picture. They will go to all lengths. Some will fall to the knees, mantling you like a French monk—as Augustabernard's knee-length beige tweed one. Others will just clear the waist—as Mainbocher's numerous editions. Still others will stop above the elbow—as Mirande's compositions.

YOUR NECK-LINE WILL GO HIGH OR LOW. As for the neck-line of your first spring dress, it will be a fluctuating proposition. Listen in on any conversation in the fitting-rooms of the big ateliers, and you hear the private clients urging their dressmakers. "Do go on making high, hugging neck-lines. We like them. They make us look young." So, depend on it, high neck-lines will not depreciate in chic. On the other hand, here and there will be Lanvin's daringly low V-lines for day and for evening.

YOUR HEM-LINES AND WAIST-LINES WILL REMAIN STABILIZED. You need expect no revolutionary changes in these quarters. The consensus of opinion is that hems and waists have attained normalcy and intend to stay there.

YOU WILL SNITCH BIBS FROM THE NURSERY. Your bib-and-tucker days will come back. Bibs, bibs, bibs will be all over the place, in enchanting adult adaptations. If it is not a bib, it may be a scarf draped like a bib. Or a fichu. Or a plastron. Or a convent-girl collar. Or a white-sister collarette. Or a monastic treatment of some sort. Lelong, Lanvin, Chanel—there is scarcely a dressmaker who doesn't make them. And, although you tighten up at the neck, you will let your sleeves go. They will slide down from a long, smooth, dropped shoulder-line and expand just above the elbow. They may be raglan in cut. They may contrast in colour or fabric. Or they may be long, skin-tight sleeves.

YOU WON'T BE PARTIAL TO ANY COLOUR. You will swear by black as you always have. You may like it better than ever, if that is possible. Why? Because, this year, there are such ingenious ways of decorating it with colour. A streak of green down the centre of a black dress. A brilliant yoke. Red sleeves on a black dress (done by Vionnet). After black, you'll fall for the greyish shades. Greyish greens. Greyish blues. Greyish browns. Greyish beiges. Greyish pinks and reds. Or grey or beige. There'll be a liberal sprinkling of prints as the temperature rises. Less microscopic ones than last year.

YOU'LL COMBINE TAFFETA AND WOOL FOR AFTERNOON. The rustle of crisp taffeta will be heard by day, as well as by night. The newest affiliation is taffeta and wool, and compatible partners they make, too.

YOU'LL NOT SCRAP OPULENCE. All is not severe tailoring, to be sure. Even though spring is not the "big season" that winter is, there will be nights when you will appear in the *n*th degree of outward opulence. Diadems, trains, and glamour. But it will be a sleek, *soignée* opulence. Smooth, shiny satins. Crêpes and chiffons handled with austerity. Even tulle (and you'll see it often this spring) will not be fluttery. Both Chanel and Mainbocher have taught it to behave elegantly; Mainbocher with his simple slips and removable trains.

YOU'LL WEAR A TUNIC IN THE EVENING. If you want to be two jumps ahead of the rest of the world, you will appear on the first spring night in a tunic. A snug, beltless, fitted-at-the-waist tunic, suggesting ladies in mediaeval courts. In some amazing manner, these new tunics seem to metamorphose the evening silhouette. When you strip off the tunic, you have a sleeveless dress underneath, which needs only the addition of a long stole-like chiffon scarf to make a second dress.

YOU'LL DINE IN A TAILLEUR—an evening tailleur, for the newest dinner-suits and dresses are strictly tailored. They are often cut with as much restraint as your day dresses, usually with long sleeves and a high neck. Paradoxically enough, despite the simple cut, very formal fabrics will often be used—satins and taffetas.

YOU'LL RARELY GO BAREHEADED. All these tailored evening clothes call for hats. Or, possibly it's because we insist upon wearing hats at night that the tailored clothes have appeared. Who knows which is cause and which is result? At any rate, you'll rarely go out at night without something on your head—a hat, a head-dress, or a diadem.

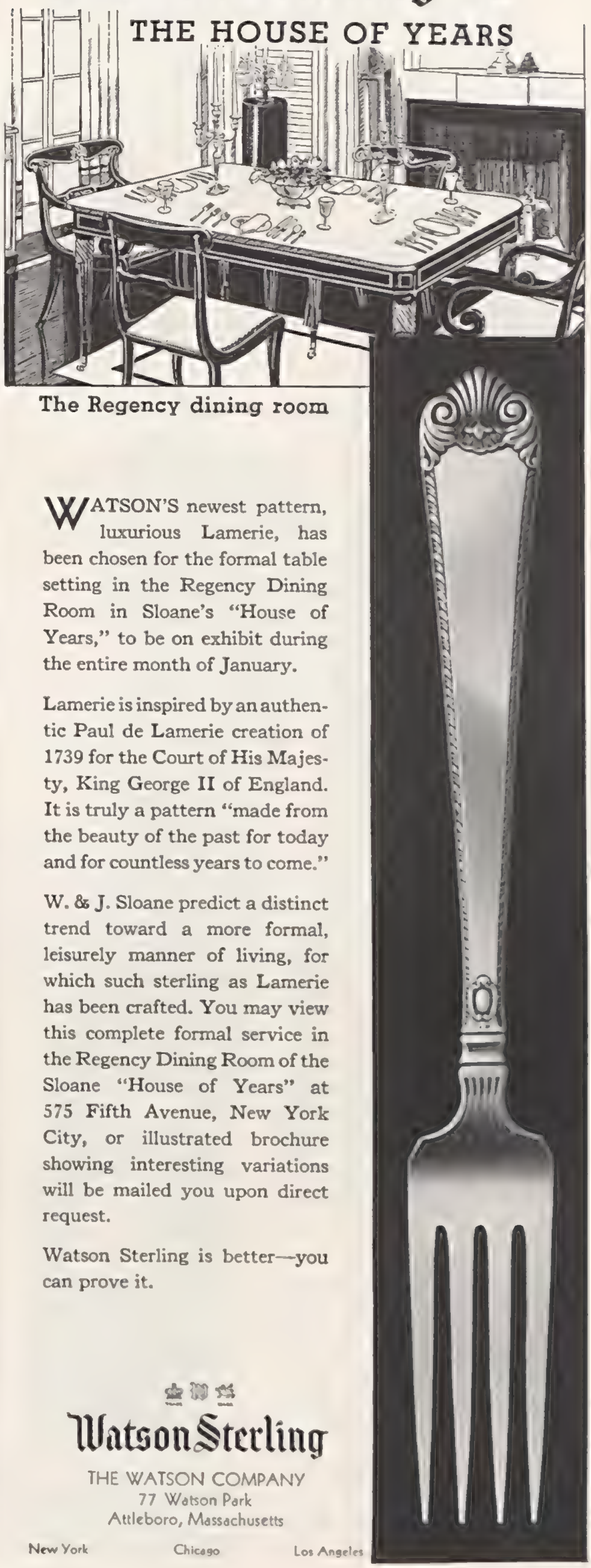
YOU'LL RUSH INTO PRINT AT NIGHT. To prove further what a grip tailored dinner-clothes will have on spring—there will be suits and dresses of printed crêpes and satins that once you thought belonged only in daylight hours. You can see what we mean in that black-and-white printed Mainbocher on page 22.

YOUR JEWELS WILL BE STARTLINGLY LARGE. A five-inch-wide bracelet of gold. Barbarously large brooches and clips. Rings that are hollowed-out hunks of precious stones, studded with massive jewels. Volume and forcefulness—those will be the requisites of new jewels.

Such are the prospects for Spring 1934. Alluring—don't you think?

Watson Sterling in

THE HOUSE OF YEARS



The Regency dining room

WATSON'S newest pattern, luxurious Lamerie, has been chosen for the formal table setting in the Regency Dining Room in Sloane's "House of Years," to be on exhibit during the entire month of January.

Lamerie is inspired by an authentic Paul de Lamerie creation of 1739 for the Court of His Majesty, King George II of England. It is truly a pattern "made from the beauty of the past for today and for countless years to come."

W. & J. Sloane predict a distinct trend toward a more formal, leisurely manner of living, for which such sterling as Lamerie has been crafted. You may view this complete formal service in the Regency Dining Room of the Sloane "House of Years" at 575 Fifth Avenue, New York City, or illustrated brochure showing interesting variations will be mailed you upon direct request.

Watson Sterling is better—you can prove it.

Watson Sterling

THE WATSON COMPANY
77 Watson Park
Attleboro, Massachusetts

New York Chicago Los Angeles



FATAL COILS

(CONTINUED FROM PAGE 60)

hair to Tallien. Into this perfumed sheath, she will slide the dagger-blade that she sends to her lover, accompanied by this laconic message: "I die in despair of having belonged to a coward like you."

After this episode, Robespierre was struck down at the tribune of the Convention, the guillotine turned against him—and was then stored away—, and the delirious joy of the French people manifested itself, in Paris, by public balls at which the women appeared with their hair dressed *à la victime*.

To what sacrifices, to what rites made necessary by the vast funerals of 1914-1918, to what unformulated menace did they make obeisance, the women of our day who, in all liberty, and almost simultaneously, renounced their means of seduction?

". . . All thy hair, Mélisande,
All thy hair has fallen from the tower!"

Thus sang Debussy's Pelléas before the beautiful women in the audiences of 1909, and, in the period immediately following the War, every one's hair fell from the ivory tower of every neck, miserably, without ceremony, without pomp, in the privacy of a boudoir before a triple mirror, or in public, in a *salon de coiffure*, on this bizarre altar where we, all of us, make our offerings to an unknown god.

However, we well knew that Life had begun for us the day we first put up our floating hair; our first chignon was like a crown, a certain sign that we had passed the invisible frontier, that we had become mysterious beings —possible seductresses.

In the days when women were long in hair and short in intelligence—or so they used to say of the Arabian women—, they did not unfurl their living standard except when in bed. They had no other occasion but during the nocturnal hours to show their hair, or else when they were ill. It was such a well-established axiom that to display the hair was a supreme signal of conquest.

The Church, which, through secular experience, understands all things comprising the strength and weakness of Man, recognizes the power of sorcery in a woman's hair, since it does not admit women before the tabernacle except with covered heads, whereas men are admitted bareheaded.

Thus, under a silver helmet in this coiffeur's temple, I meditated while the shadowy broom, in the hands of one of the vestals, swept back and forth on the shining parvis, carrying with it funeral offerings of every hue.

H. R. H. STARTED IT

(CONTINUED FROM PAGE 72)

hounds'-tooth check may be in any size and is used for caps, coats, plus fours. A gun-club check has a more diagonal than squared effect, achieved by little cross dashes in the weave. The Prince varies the use of these checks. Roughly, one may say that the further north he goes, the bigger the check he permits himself. In the Highlands, he wears his own, The Prince of Wales' check, and that bold pattern, even copied in his own red and blue, women find admirable for point-to-point suits. Outsize Glenurquhart checks he will wear with the kilt, but, down south, he reserves such bold patterns as this hounds'-tooth for his plus fours and overcoats. For travelling, his favourite design is the gun-club check, neat and made in any colour variation.

Turning back to shirts, his boldly checked cashmere golf blouses, such as are made by Hawes and Curtis (which Dunhill has in New York), stirred both men and women fashion followers early this year. A typical colour combination consists of checks in sandy-red and brick and black, now a favourite women's colour scheme. The same is true of his checked flannel golf shirts with collars of the same material and colour. The tie never matches the shirt, though occasionally a contrasting checked tie is worn.

The Prince's patterned stockings provoke admiration and are again copied by women on the golf courses and at steeplechases. Lady Northesk, for instance, wears a small plaid with her checked skirt and short-sleeved shirt. Neat, not too obtrusive, the point is that they never match the pull-over or sweater, but always contrast. H.R.H. does not care for tones of fawns, biscuits, browns. He likes definite colour contrasts. These stockings are bought as exact copies by the women who can pay a personal visit to the hosiers' shops in the West End, which the Prince patronizes, or to the small shops and warehouses round Braemar, Inverness, or elsewhere in Scotland where his casual (and often his most interesting) purchases are made. The other women follow on with hand-knitted replicas as near as they can manage to his bird's-eye design. For, again, dice patterns are ruled out, as are all violent plaids.

From cap to shoes, his clothes are watched and copied by women. The cocoa-brown suède shoes he wears with his chalk-striped flannel trousers have their feminine equivalent of chalk-striped grey suits for women, worn with cocoa accessories. His very water-proof trousers used on pouring wet days on the links have at once their feminine equivalents (to be bought also at Cordings), seen in such competitions as those in which Miss Dorothy Pearson, the new English Lady Close Champion, plays.

For that matter, the Prince of Wales is not alone in his fashion influence. Style experts are inclined to the opinion that Prince George is the best-dressed member of the English royal family to-day, with a big following and a strong trade influence. One must remember that he has a marvellously good figure and active good looks. He has done more than any one to popularize the wearing of double-breasted suits among well-dressed Englishmen—and therefore among well-tailored Englishwomen.

With the return to gracious dining old customs hold new meaning



If your choice of wine for dinner is a white Burgundy (say Chablis) and a red Burgundy, you'll serve them both in claret glasses. The water goblet matches in design. The crystal pattern shown is Waterwitch.



If you're serving Claret and a sweet Sauternes, these are the glasses you'll serve them in. Left to right: water goblet, 4-ounce claret glass, 2-ounce dessert wine glass. The pattern is Caprice.



The correct glasses for water, Champagne, and Claret. The pattern of the crystal is Malmaison.



We've gone to the greatest authorities in the world to gather together all the customs and conventions that America has forgotten . . . on the proper service of beverages. We've conversed with the wine stewards on great transatlantic liners, talked with famous maitres d'hotes of the good old days, interviewed connoisseurs with an international reputation.



There is good reason for those traditions which surround wine (aside from the fact that they are pleasant gestures). The size and shape of a glass in which a particular type of wine is served . . . the point in the meal . . . the menu . . . all enhance the excellence of the wine, as well as your pleasure in it.



We've put the facts in a booklet, "Notes for an Epicure." Famous for fine crystal for a hundred years before prohibition . . . during all that time when epicurean dinners were served at proud and famous tables set with Libbey Stemware . . . we felt it our responsibility and our pleasure to compile these addenda to good living and gracious dining.



Notes for an Epicure, a handbook on the traditions and service of wine and other beverages, is on the counters of the glass sections of department stores all over the country, and is yours for the asking. Or you may write to us for your copy, enclosing ten cents. Write to Libbey Studios, a division of The Libbey Glass Manufacturing Co., Toledo, Ohio. *We comply with the N. R. A.*

Libbey

Libbey

MAKERS OF FINE CRYSTAL



MAIDEN'S PRAYER—matron's prayer, too, for that matter: "To have and to *hold* a soft, smooth, youthful skin." For what in all the wide world will so quickly show to disadvantage as a red, dry, chapped skin—especially when you appear in one of the newest of the season's frocks!

Day in and day out, Campana's Italian Balm will guarantee you a skin that men will adore and women will envy. This famous, *original* skin softener is guaranteed to banish chapping, redness, roughness and dryness—*more quickly* than anything you have ever used before.

Perfectly *safe* to use, too. No caustic bleaches, no drying astringents. Here is a scientific blend of 16 ingredients—a formula invented by an internationally famous, Italian dermatologist—that will keep your skin satiny smooth regardless of the weather or the tasks your hands must do.

Happily, Italian Balm is a rich, wide-spreading liquid—and consequently it is long-lasting. It's smart to be thrifty, you know! Every package—35c, 60c and $1.00 bottle, and the 25c tube—bears the Good Housekeeping seal of approval.

CAMPANA SALES COMPANY, BATAVIA, ILLINOIS
CAMPANA CORPORATION, LTD., TORONTO



Campana's
ITALIAN
BALM
THE ORIGINAL SKIN SOFTENER
Now also in tubes . . . 25c

"AMERICA'S MOST ECONOMICAL SKIN PROTECTOR"

JAVA

(CONTINUED FROM PAGE 33)

government officials. The life on board is easy-going and delightful, and you will be an unusual traveller if, at the end of the voyage, you have not half a dozen invitations to visit any one from a ruling native prince to a tea-planter—and the determination to make use of your invitations. For hospitality is a byword in this far-flung empire of Holland, as it has been from the early days when any visitor to the island was welcomed at a resident's home for as long as he cared to stay, with servants and horses supplied to his need, and even a bag of money given him for gambling!

Of course, you mustn't expect the height of luxury that is obtainable on a transatlantic crossing, but there is a decided piquancy in being served by native boys in batik turbans, white jackets, and striped trousers, in ordering your food at meal-time by Malay numbers, and in seeing native nurses in bright sarongs and print *kabajas*, squatting patiently outside the cabin doors of their small white charges.

You can also take one of the great transpacific or round-the-world liners from the West Coast of the United States to Singapore and transship from there; and, if you are in a hurry or like flying, you can journey to Java from Holland in ten days or so in one of the big cabin planes of the Dutch Royal Air Line. In Java, you can go practically anywhere by plane, and the views as you skim over the tops of volcanoes and swoop over the rice-fields, the winding streams, and the villages are unforgettably beautiful.

BRONZE SKINS

The Javanese, as you come to find out, are a gentle people, somewhat aloof, dignified, courteous, bland, and often childlike. Their religion is of Islam, not unmixed with relics of the old Hindu faith which obtained on the island centuries ago and still lingers in folk-tales and the exquisite temples—most of which have fallen to ruins, but are gradually being restored by the Dutch. The handsome brown skins of the natives were a never-ending delight to the artist in the family, and their artistic spirit is constantly revealed in the very beautiful designs used in their batik, their chased copper, their punched buffalo-parchment objects, their carved wood, the beaten gold scabbards on their damascened krises, their carved *gamelan* standards, and elaborate dye work.

The only way to see Java, in my opinion, is by motor. An open car, a native chauffeur in a coloured linen suit, sandals, and a black velvet fez, your small impediments stowed in the bottom of the car, your suitcases strapped on the back, your trunks sent by train to the next main stopping place—and you can be off for as long a tour of the enchanted island as your purse will allow. The trains are good, but rather slow, and necessarily hot; and there is no night travel at all. The motor roads are splendid, well posted, easy to follow, marvels of engineering skill in many places, and, best of all, running through the most picturesque villages and the most superb scenery that you can imagine. We spent two months touring Java, and the cost per kilometer, including the hire of the seven-passenger car, the chauffeur and his accommodations, gasoline and oil, came to twelve cents.

Women bathing in the river. Little children, naked except for fez and short shirt, dancing solemnly by the side of a shimmering lake. Palm-fringed pools where fish are grown and harvested for the native diet. Groves of whispering bamboo. Villagers stamping rice in the hollowed-out logs of trees. Small grey monkeys swinging from *tjimara* to *tjimara*. Trays of pink and yellow fish-paste drying in the sun. Chinese women with white-powdered faces, great rolls of black oiled hair, and jewels glittering on their bosoms. A little pavilion on stilts, set in a rice field, with the small boy watcher fast asleep. A native vendor with a rack of children's toys on his back. Coolies carrying live fish in black iron containers, piles of grass for the cattle, mounds of cocoanuts—all from yokes slung across their brown shoulders. Babies with silver anklets. Old men chewing betel-nut. An old woman selling a passer-by a bit of bean paste done up in a banana leaf. Teak forests; mountain torrents; bamboo bridges. Poles with bird-cages suspended from them. Rows of batik blowing in the breeze. *Sadoes* drawn by tiny Javanese ponies with tinkling silver harness.

JAVANESE CUSTOMS

You will want to stop at the Hotel Des Indes in Weltevreden, the residential section of Batavia. There, you will eat your first real *rijst-tafel*, served by twenty boys bearing an infinity of dishes: eggs and cucumbers, curries and peanuts, chicken and browned cocoanut, *kroepoek* and fiery condiments, which you must learn to choose from and to mix with your rice. There, you will live in your first pavilion—one of a long row of pavilions; a bedroom, and a large open veranda where you spend most of your waking hours. There, you will learn how to take a real Javanese bath from the waist-high tank with a flat-handled bucket which you dip in the cooled water and pour over yourself as you stand on a slatted wooden platform. There, you will learn to be nonchalant about the delightful little grey-green lizards that live behind the mouldings and picture-frames and come out to peer at you with their bright eyes. There, you will learn that it is often the custom to have your room boy, in native dress and bare feet, also be your waiter at the table—a rather pleasant idea. And there, you will discover that travelling in Java is not so expensive, when you consider that your two rooms and bath, your six o'clock (A. M.) coffee, breakfast, your enormous luncheon, your ample afternoon tea, and your superb dinner all included, come to a total of around five dollars. And the Hotel Des Indes is the most expensive hotel, but one, in Java. In the smaller places, the price is proportionately lower.

There's no denying that it is hot in Batavia-Weltevreden and other coastal cities, but no hotter than in our own country in midsummer, and life there is attuned to the inescapable heat. Besides, (Continued on page 83)

INTRODUCING

Needlecrest Monograms

<EMS>

EXCLUSIVE WITH

Utica Percale Sheets

AND PILLOW CASES

So soft they feel like silk—so white they fairly gleam—Utica Percale sheets represent a modern triumph in the weaving of exquisite bed linen. And now you can obtain these loveliest of all sheets individually monogrammed for only 25c per monogram. Yes, this means a full three-letter monogram in large, beautifully designed block letters—and your choice of white, blue, brown, rose or green needlework.



Here, indeed, is authentic smartness in bed linen—at a price that invites filling your linen closet.

Ask for Utica Percale sheets and pillow cases at your favorite department store. If they have not yet stocked them, write us direct. Utica and Mohawk Cotton Mills, Inc., Utica, New York.

• THE FEEL OF SILK •

THE STRENGTH OF LINEN



Come to *Miami*

with empty trunks

and fill them at Burdine's

Sunshine Fashion Show

on January 24th

Not a fashion leader in the country will be missing in the audience of this famous annual event. Here in the palm-framed garden of the Roney-Plaza, against a backdrop of bluest ocean sparkling in brightest sunshine, some of the loveliest playtime clothes in the world will be displayed.

Sunshine Fashion clothes for sands and for water—for golf, for tennis and for yachting—for playing and watching—for sipping and supping—for dining and dancing.

A thrilling procession of what the fashionables are wearing here at America's playground this season . . . and will wear back home next summer.

Remember the date—January 24th
and come with empty trunks!

BURDINE'S

Sunshine Fashions

MIAMI MIAMI BEACH



CANNED SALMON IN A MOUSSE

"PLACE THE CONTENTS . . ."

(CONTINUED FROM PAGE 48)

made by combining the juice from a small can of beets with an equal amount of hot water and a pint can of consommé. (These proportions are about one and one, to two.) To this are added a few of the beets finely chopped; some small pieces of sausage; and a spoonful of whipped cream, sweet or sour, with which to top off every serving.

CHICKEN CURRY SOUP—A cream soup, but light in consistency and flavour. To make it, an onion and an apple are chopped. Two cans of the best chicken consommé are poured off, and one can is filled with water, which goes over the onion and apple. These are stewed until they are soft, their juices (strained) are added to the consommé, and half a pint of cream is mixed in. Before serving, a generous dash of curry-powder is stirred in, and, if you like, thin shredded lettuce placed on the top.

ENTRÉES AND SUPPER DISHES

FISH MOUSSE—A fish mousse, made in a mould and served with yellow sauce, is delicious at any meal. Try it with salmon. A large canful will serve eight people. The fish must be rubbed through the finest of strainers and very, very well pounded, for on this depends the lightness of the mousse. Add to it, a little at a time, the slightly beaten whites of four eggs, one cupful of cream, and some salt, pepper, and cayenne. After this has been thoroughly beaten, fold in another cupful of cream, whipped stiff, and turn the mixture into a buttered mould set in a pan of hot water. Cover the mould with a piece of buttered paper and bake it in a moderate oven until the fish is firm. This will take a little over half an hour. The sauce is made by pouring two cupfuls of white sauce over the slightly beaten yolks of four eggs; to which is added salt, pepper, and two teaspoonfuls of cooking sherry. If the fish has been baked in a ring mould, pour the sauce in the centre of it. Otherwise, separately, in a sauce-boat, as has been done in the photograph above, accompanied by cucumber slices marinated in French dressing. Lewis and Conger provided the mould which created this handsome fish.

CRAB NEWBURG—This is very easily prepared and can be served with supper, lunch, or dinner. It requires only canned shredded crab meat and a proportionate amount of sherry-flavoured white sauce. The meat should be broken up with the fingers and any little bones removed. Then, it should be heated through in a double boiler, mixed with the sauce, and poured into a hot serving dish or deep platter, around which have been arranged small triangles of hot toast and a bunch or two of fresh parsley. As an alternative, the creamed crab meat may be put in individual shell dishes and browned in a very hot oven.

SPAGHETTI IN ITALIAN SAUCE—Here is a spaghetti recipe which will serve as the means by which even an inexperienced hostess-cook may lay claim to culinary skill! To that end, it requires a chafing-dish such as the smart modern one that figures in the photograph on page 48. This should be filled, behind the scene, with previously heated canned spaghetti that is put up in tomato sauce and a teaspoonful of garlic, finely chopped and cooked in butter. To this, our hostess will add from the little dishes conveniently at hand two ounces each of shredded ham and tongue, grated Parmesan cheese, and thinly sliced mushrooms previously sautéed in butter. These should be well stirred in, and the mixture heated through.

Baked Beans—These are the perfect dish for a buffet party. Serve them out of a bean-pot and on earthenware plates in the manner shown on page 49. If you wish to heighten their deliciousness, you can cover them with strips of the best pork, previously boiled, and, with the lid off, heat them in a slow oven until the pork is browned.

VEGETABLES

From our canned vegetable basket, we prepare a variety of dishes. Sliced and buttered beets, so sweet and tender that only in (Continued on page 80)



North

• (left) Vera Borea ski suit in gray flannel with red knitted camisole and cap; dark blue skating skirt and white sweatshirt—the design on the blue cap is repeated in the mittens; (right) for skiing, a plaid woolen blouse is smart worn with red socks, cap and mittens.

"Up North, Down South,

—Smart clothes are Luxable clothes"

SAYS BEST AND COMPANY



South

• Natural linen crash with brown and white checked scarf and coat; man-tailored shorts of white gabardine are a sports favorite; shirtwaist frock in green and white checked Anderson gingham.

• And, whether it's north or south you're going, pack your bags with those casual, Luxable clothes that prove you know what's smartest. Thus they advise at Best and Company, a famous New York headquarters for cruise and resort fashions.

"Smart resort clothes are bound to be washable," says this famous store, "and we advise lukewarm water and Lux. Sharp brilliant colors or limpid pastels safe in water alone are safe in Lux.

"And Lux keeps those precious woolens soft as thistledown. The new cottons, too, need special care, for like as not they've borrowed some strands of silk or rayon.

"So we're warning you—don't let ordinary soaps containing harmful alkali or cake-soap rubbing spoil the trim ease of your resort clothes. Keep them safe with Lux."



THE WEDDING EMBASSY

SHOULD BE KNOWN TO EVERY BRIDE

NO bride should be bothered with a thousand and one details when the Wedding Embassy stands ready to take them off her hands. Just how does this service work?

It's all quite simple. You are going to be married. You decide that your budget for the entire affair (from your wedding gown and trousseau down to your photographs) shall be a certain amount. Naturally, you want the smartest possible wedding and the most attractive trousseau that this sum can buy.

Miss Marie Coudert Brennig's Wedding Embassy, having guided some 600 other brides, can be your guide also. Her service includes such matters as the arranging of the bridal procession, the reception; the ordering of invitations, bouquets, decorations; gifts for bridesmaids and ushers. Miss Brennig will help you budget your trousseau allowance, shop for your clothes, get an unusually distinctive bridal gown, supervise your wedding rehearsal, even plan your wedding trip.

You may avail yourself of as many or as few of these services as you wish. Each wedding presents its own problems. Miss Brennig's province is merely to help you solve your problems to suit your own particular ideas.

You might expect this service to be expensive. On the contrary, it costs you nothing. And Miss Brennig procures everything for you at exactly the price you would pay if you bought it yourself—or, in many instances, for less.

For further details you are invited to write to Miss Brennig.



MARIE COUDERT BRENNIG, PRESIDENT

THE WEDDING EMBASSY, INC.

THIRTY-TWO EAST FIFTY-SEVENTH STREET, NEW YORK WIC. 2-2044



STILL LIFE OF A WELL-STOCKED PANTRY SHELF

"PLACE THE CONTENTS . . ."

(CONTINUED FROM PAGE 78)

the late spring markets could you find them fresh. Green beans with cheese sauce, served as the French would serve them—a separate course—making a delicious entrée with an otherwise cold luncheon. And last, but not least, a corn pudding that you will find a most welcome change from the more seasonable winter dishes.

SLICED BUTTERED BEETS—The beets are served almost as they come from the can. (Be certain that you have whole, baby beets.) They should be sliced very thin, heated through in their juice, drained of it, seasoned to taste, covered with a little drawn butter, and served very hot in a dish garnished with a sprig of parsley.

STRING-BEANS WITH CHEESE SAUCE—For the beans with cheese sauce, be sure to choose as green a variety as you can find. Prepare them in the manner we have recommended for the beets. Make the sauce by adding a cupful of grated cheese and two tablespoonfuls of cream, to each two cups of white sauce needed. This course should be served on a round platter; the beans being arranged lengthwise to form a circle, in which will be placed the cheese sauce.

CORN PUDDING—Serve this corn pudding with frozen Lima beans, stewed and buttered, and your guests will think that January must have become July! Here is the recipe. It will serve four people. Make a white sauce with a tablespoonful each of butter and flour, a teaspoonful of salt, and some paprika and milk. Add a boiled pimento rubbed through a sieve and two cupfuls of canned corn, well drained. When this has cooled, add two well-beaten egg yolks; fold in the stiffly beaten whites; turn the whole into a deep, buttered baking dish set in a pan of hot water, and bake in a moderate oven until the egg is set. A half-hour should do it. This should be served immediately, with a paper frill around the baking dish.

DESSERTS

We have chosen desserts that will serve through the year, from luncheon to supper and from Christmas to Christmas. Let's first consider plum pudding.

PLUM PUDDING—Plum pudding, imported or domestic, is steeped in traditions far beyond the range of modern cooks and kitchens. And all you have to do is steam it for about an hour (the time varies with the size), drench it with brandy, set it afire, and serve it flaming, with hard sauce passed separately.

APPLE SAUCE—And now we bring news to you. Apple sauce has stepped up from the children's supper table; stepped up and been declared delicious at large and very grown-up luncheon parties! Strain a large canful or two through a medium sieve into a deep crystal bowl; spread an inch thick with very lightly whipped, vanilla-flavoured cream; sprinkle with grated nutmeg, and serve quite chilled, with simple cakes or cookies. Try it this way, and watch the sophisticates lose their sophistication!

BAKED PEACHES—For this, take the fine, whole peaches that come in tins, drain them of their juice, put them in a baking dish, pour maple syrup over them, and brown them under the flame. Serve them hot, with cream.

GREEN GAGES WITH CRÈME BROUILLÉ—Green gages, one of the finest flavoured of canned fruits, make an admirable accompaniment to crème brouillé. Serve them in separate bowls. This is really an ideal dessert for almost any meal. Being equally delicious individually or combined, they present the variety usually desired at a buffet, as well as the often-appreciated choice of a simple compote or a richer dessert—a very hospitable thought. To make the crème brouillé, beat the yolks of four eggs and pour over them a pint of cream previously boiled for one minute. Set this on the stove and let it come slowly, almost to the boiling-point. Put it into a baking dish and, when cool, cover it with maple or brown sugar. Now, set it in the oven to let this melt and caramel, and, when a crust has formed, remove it to an ice-box. It should be served chilled, accompanied by the fruit.

N. N.

LADIES MUST EAT

(CONTINUED FROM PAGE 29)

itself, says I as a mere male.)

But there have been advanced a great many good reasons for preventing oneself from becoming overweight. In the first place, it is more comfortable to remain at the ideal weight. One can get around better, do one's work better than if one had to lug around twenty or thirty extra pounds. But, even beyond that, it is a matter of life-insurance statistics that the overweights have a tendency to develop heart disease, high blood pressure, diabetes, and kidney disease. Whether this is actually due to the overweight or is simply a bodily characteristic that goes with that type of build is debatable, but it can be pointed out that at any time when through external circumstances enforced semi-starvation appears in a previously well-fed community, the death-rate from these diseases goes down. This was found in Germany, for instance, during the War, among the civilian population when they were forced to restrict the amount of sugar, fat, and meat in their diet. Life-insurance companies operating in Germany found a very considerable reduction in their mortality rate.

If, then, it is sensible and desirable to reduce, how can it be done?

GLANDS VERSUS ARITHMETIC

There are now two schools of thought on the subject. One is what might be called the "glandular school." It is those ductless glands which get disordered and influence nutrition, and make all one's food turn to fat, or none of it turn to flesh, as the case may be. As an old friend of mine put it the other day, when I inquired why she had gained so much weight, "My monkey glands don't monkey any more."

The glandular school is very comforting, I must say. It is pleasant to be able to blame all your bulges on Nature.

If it just weren't for that other school of dietetic theory—what might be called the "mathematical school." Just about a year or two ago, these disagreeable people began to say that you can reduce if you don't eat so much. And proved it, too, by taking all sorts of overweights—those due to glands, as well as the rest—and bringing their weight down by the simple process of reducing the intake of food.

Before the advent of the mathematicians with their cool, clear logic, there were explanations which delivered the eater of all the blame. An experiment reported concerned two typical cases. One described an overweight girl who stayed on a diet which contained only one-third of her nutritional requirements. On this, she lost only a few ounces. She had been accustomed to calculate diets because she had prepared food for her mother who had diabetes. So it was assumed that, although the experiment was carried on at home and not in a hospital, the calculations were dependable.

The other described a very thin, lanky physician who decided to spend his vacation trying to gain weight. He ate far more than usual and for six weeks did nothing else but eat and lie in a hammock reading detective stories. It sounds like an ideal existence. But he did not gain weight.

This inevitable fate theory held the floor for years, and there are not a few who still cling to it, pathetically cherishing the delusion that its mere recital will save them from gratuitous dietary advice and subtle hints, such as, "Well, you certainly are not falling off any through the depression."

But the mathematicians come along and blow these ideas to smithereens.

There is at least this much to be said for the mathematicians. Most of us who are overweight are so because we eat too much. Those gross examples of obesity which are caused by the glands are in the minority. And, for most people, dieting is most sanely accomplished simply by cutting down the amount, not the kind of foods.

SUBTRACTION WITH SENSE

Nearly any one can take off from five to ten pounds when necessary by eating less of every article of food at every meal. One less piece of toast at breakfast, one less pat of butter a day, less salad dressing, less cream, a smaller portion of meat. This, of course, is not necessarily contrary to the idea that certain foods are fattening and others are thinning. It is put out merely as a sensible suggestion for a reduction diet.

Which of these two schools of theory is correct? Well, I should say the sensible solution is that neither of them is entirely true for all cases. There are certain patients who are overweight who can not be reduced comfortably by mathematical means alone. In these patients the use of glandular extracts works magically. The cases of glandular disorders, however, are decidedly in the minority. In fact, are rather rare. The truth is that most of us who are overweight are so simply from eating too much, and the condition can be corrected by reducing the intake all along the line.

Those who are too thin and want to go (Mae) West, young woman, have really a greater problem on their hands than those who wish to reduce. It certainly does seem true that no matter how much these people may eat, they still remain unhappily underweight. The most cheering thing that has been tried lately is the use of insulin, which increases their appetites, making them eat more, and also stimulates their nutrition so they do put on some extra pounds.

There is still another class of people who attempt reducing diets entirely from motives of vanity. These are the ones who, not satisfied with a proper weight for their height and build, insist on carrying the reduction habit to the point where they are so thin as actually to endanger their health. The papers have been full of accounts of prominent Hollywood actresses who have so lowered their resistance in maintaining the fashionable figure of a few years ago that they have developed tuberculosis or some other infection and died of it.

For this reason, the final warning must be that ladies must eat. They must be reminded that food is a necessity, not simply a fashion to be trifled with. It is the fuel that runs our engines and the building material that replaces our worn-out parts.

AT HARRIS' IN DALLAS



The NEWS... is the New GOSSARDS

Exacting women, searching for new things, find an old friend . . . Gossard garments continue to be style news, just as they have for thirty-odd years . . . Scenes, similar to the one from Harris', occur wherever modern women buy . . . The model wears a net brassiere and girdle, both embellished with satin bow-knot applique . . . Gossard has created many other cool cottons (which is itself, news!) for Southern wear.

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San Francisco • Toronto • London • Buenos Aires • Sydney



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MOURNING AFTER

Not with a big, tall glass of pure, unsweetened DOLE Pineapple Juice. Direct from Hawaii. Vacuum-packed. Let its refreshing zestfulness end that mournful morning feeling and make the day start all rosy again. No muss, no trouble. Just punch two holes in the can and pour. Serve DOLE Pineapple Juice for all meals.



Chilly toes?
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"WOOLIES"

Just slip a pair of these Woolies under or over your hose. Woolly PEDS are Fashionable • Practical • Smart • Invisible.

Your correct size will not show above the shoe. The Elastic Edge and ventilated non-slip heel are patented features.

You purchase them in sizes just like hosiery—at leading department stores or women's specialty shops—everywhere. Priced at 50c a pair.

Peds
RICHARD PAUL, INC

Styled in Hollywood
NEUTRAL COLOR ALL SIZES

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 70)

off her lounging pyjamas and getting down to business again. The great Southern offensive was about to start, and Maybelle Manning must do her part. She has; bravely and nobly. Her collection of resort and cruise clothes is nothing short of masterly. Put yourself in her hands, tell her your plans. She will map out a complete attack.

• Here is a négligé for a lady who lounges languorously, but not in one place. It's made of lustrous, double-faced satin that is hard to crush. Its cape gives it allure, and its contrasting colours give it two purposes. To be found, before you trek southward, at the shop of Princess Obolensky on Park Avenue. It costs about $32.50.

• Emma Maloof's on Madison Avenue is the home of compensations, where the impossible is done. She can, and will, do anything (beautifully, too) from making you nighties and such, that will last for years, to revamping great-grandmother's wedding veil into a dinner-cloth for twelve. Which leads me to say, believe-it-or-not-Ripley, that, not long ago, she was asked to make a pair of bloomers lined with down!

MODERN SAGA OF THE SOUTH SEAS

(CONTINUED FROM PAGE 66)

Motor trips around the island will delight the romanticist. The scenery is beautiful beyond imagination, and the home of Robert Keable, the English writer; Pierre Loti's Pool, where he wrote *Le Mariage de Loti*; and the home of Rupert Brooke are all to be seen in a day's drive.

The question of formal dress in the tropics is much discussed. In the British tropics, it is, of course, compulsory, but, in French Oceania, it is more or less optional. At the government functions, it is required, but, for every-day dinner in any of the many modern hotels, it is not at all necessary. One does, however, dress for tropical dinner-parties, which are served either in the gardens or on the spacious verandas that encircle the greater majority of the houses. These parties offer a strange picture, for, as the diners sit dressed in the European fashion, eating European foods, not a hundred yards away a group of natives may be giving a beach party, singing and dancing to native music.

Night is loveliest of all in Tahiti. You may walk down the long beach front and watch the ghost-like trading ships come drifting in through the break in the reef. They seem to be miniature boats riding in front of artificial stage scenery.

Usually, they have travelled hundreds of miles to this port, and their cargoes are most intriguing. A number of beef animals will be seen on the forward deck, directly aft of which will be a pile of fodder for the animals, on which, as often as not, the native deck passengers will be found asleep. Chickens, goats, copra, fish, fruit, and dozens of natives will make up the rest of the strange cargo, and each ship returning from a voyage of any length will be welcomed by half of the population of the town.

Farther along the broad street are the cabarets. As a rule, they are small, rather poorly lighted establishments, where one may purchase every kind of drink known to man. Small tables cover the concrete floor, and, soon after dark, they begin to fill with natives, whites, and half-castes. Especially on boat day do these places of amusement become very gay. Music is supplied by either a native orchestra or a gramophone, and, as the night wears on, dancing, one of the natives' greatest delights, shakes the tiny frame building to its foundation.

The Tahiti cinema, too, is highly amusing. The building is of frame construction with large ventilators. The picture will no doubt be at least five years old, with numerous parts missing. However, this makes little, if any, difference to the natives, who sit in the gallery at four francs per seat, screaming and yelling to their heart's content.

Walking back from the cinema to the hotel, you pass through groves of cocoanut and pandanus trees along the murmuring beaches. The nights are not dark, and the temperature of the sea is ideal for night swimming.

Race day in Tahiti is an event. The entire population of this fairylike island is sport loving, and nothing interests them more than the races. You drive out to the track in the early afternoon, only to find that the natives have arrived hours before.

The horses are small and, of course, not very fast in the extreme heat of the afternoon. The track is small, too—about a third of a mile—, and the races are at least three times around the little oval. The running races are quite good, but the real amusement comes in the trotting feature. As there are not enough sulkies to go around, many of the trotters are run with riders in saddles. The betting is heavy, and the crowd goes frantic as the little ponies charge around the course.

The races over, you go back to town to dine at one of the many excellent hotels, watching the sun set over distant Moria. It would be hard to find a more romantic place to dine than in the Blue Lagoon Hotel. The main dining-room is built over the water, affording a cool sea-breeze. Here is the meeting-place of social Papeete, and it was here that Douglas Fairbanks, Beatrice Grimshaw, and J. B. Priestley dined and danced during their recent stay.

This modern South Sea Island has become a first-class resort. It is equally delightful both winter and summer, and, although it is not the "White Shadows of the South Seas" type of place, being well kept and well managed, it is nevertheless an altogether charming land filled with romantic enchantment.

NOW—*at home*
serve French Style
ONION SOUP

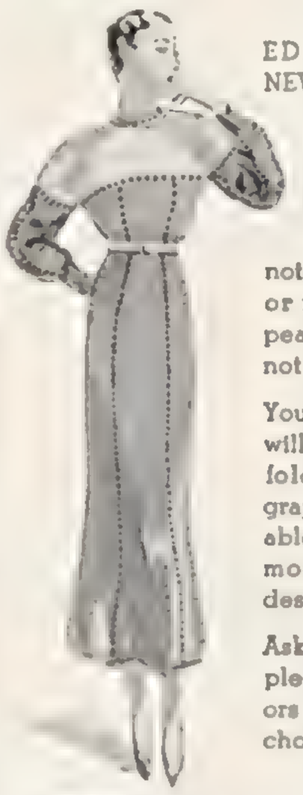


YOU'VE had it in Paris near *Les Halles.* Now have it at home . . . for luncheon, for dinner, any old time! For now you can get real French Style onion soup . . . the kind made with *sauted* onions, rich beef stock, aged Parmesan cheese. All you do is ask for Hormel Onion Soup. Your grocer does the rest.

HORMEL
ONION SOUP
French Style

Exciting news!

for the woman who loves to make her own smart hand-knitted and crocheted blouses, suits, dresses, sweaters, accessories.



EDERLIN, a luxurious NEW yarn made of PURE LINEN makes its debut this season in gayly casual clothes for southern resort wear. Ederlin does not shrink; will not stretch or fade, even after repeated washings. Does not need blocking!

You who are fashion-wise will want to see the style folder showing photographs of many delectable spring and summer models by a talented designer.

Ask also for the 1934 sample card of 30 fast colors and tweed effects, all chosen by a noted stylist.

Ederlin
TRADE MARK
Pure Linen for knitting and crocheting

Instructions are easy to follow, and FREE. If your store hasn't found Ederlin, write to *Ruth Adams*

R. J. EDERER THREAD CO.
Unity and Elizabeth Sts., Philadelphia
(Established 1905)

JAVA

(CONTINUED FROM PAGE 76)

most of your time will be spent in the mountains, where it is delightfully cool, even chilly. You rise early, do only as much as you wish to do, have your slightest wish attended to by quantities of servants, take a long afternoon siesta, go for a drive in the cool of the evening, dine at nine or later, and consequently are quite fit for a dance at the Concordia, the handsome Army Club (there are Army clubs in all the main cities), to which you are welcome if you are introduced—a circumstance that is bound to happen.

WHAT TO WEAR

Summer clothes, of course, are the order of the day, with a brimmed hat to keep the sun off the back of the neck, and a warm coat for driving in the hills. White drill or Palm Beach suits for the men are worn with sun helmets or light felt hats—straw hats being the prerogative of the Chinese merchants, it seems. It is the better part of economy for men to wait until they reach Java and have their suits made by a Chinese tailor, for they are excellent and ridiculously reasonable—around $4.80 for a white drill, and $8 or $10 for a Palm Beach suit, measured at the hotel one day and delivered the next. Moreover, they fit!

If you have forgotten your safety pins or talcum powder, or even an extra evening gown, you need not worry, for the shops are equipped to supply you with anything you need and a variety of things you don't need, but will want. You are advised to take various medical precautions before you go—such as having injections for cholera typhus—but we took none of them and had not a day's illness between us. However, said the residents, that was just luck. If you do feel ill, the doctors in Java are required to understand symptoms told them in any of five languages, which ought to be enough for the most captious.

Weltevreden is a good place to hire your car and make up your itinerary, or have it made up for you by a travel bureau there. After you tear yourself away from its charms and its hospitable people and their lovely, white, spreading houses, you will want to go on to Buitenzorg, where are the famous Botanical Gardens and the summer palace of the Governor-General; and to Bandong, a delightful town surrounded by mountains, with a cool climate, army barracks, governmental life, and other attractions. From Garut, probably your next stop, you will make some of the thrilling mountain trips which are one of the reasons for going to Java—by horseback or sedan chair carried by coolies, up the steep slopes of any one of three of the towering volcanoes in the neighborhood, and then slipping and sliding and picking your way across lava fields and sulphur holes to the yawning "kawahs." From a dozen places in Java, you can take these trips to the mountains.

In Jokjokarta, the capital of one of the two remaining Sultanates, you will visit the kraton of His Majesty Hamangkoeboewono VIII., the Axis of the World, and, if you are fortunate, be invited to one of the celebrations of a Javanese feast-day or to a private exhibition of the art of his court dancers. You will hear the stirring music of the *gamelan* orchestra, compounded of xylophones and brass and bronze gongs; you will see the serimpi, in their elaborate head-dresses and gold ceremonial collars; you will witness the incredible scene of the review of the troops, in batiks and bare feet, or in firemen's helmets and striped trousers, or carrying muskets or bows and arrows—such a conglomeration as might have been evolved by a comic-opera impresario. And in Surakarta, home of the Sultan who is the religious head of Java, you will also visit the kraton and see his amazing collection of weapons and gold umbrellas and carriages and gold plate; and something of the mystery and poetry of the East will seep into your blood.

You will, if you are interested in that sort of thing, visit the dingy little shops where the very beautiful batiks are made, where the brass is chased, where the punch-work is done in leather, seeing for yourself the skill of these native craftsmen. You will go to as many native plays as you can find—and it's hard to find them, sometimes, for they are not much advertised—and sit, as in another world, while the dancing and the shrill, high singing of the masked, leaping, leering figures of the actors spread their story before your eyes.

SIGHTS TO SEE

You will spend happy hours in the exotic native markets and in the government-owned pawnshops, where many an authentic bargain is for sale; visiting the tea and quinine and coffee and casava plantations; sampling the strange and delicious fruits of Java—the salak, the djeroek Bali, and, quintessence of perfection, the mangosteen, snowy-white, tart-sweet, and delicately flavoured. Of course, you will go out from Jogka to see the stupendous temple of Boro Budor, with its two miles of haute-relief carvings, dating from the tenth century, and to Prambanan where, if possible, the carvings are even more beautiful, though the temple area itself is not so well restored as yet. There are countless smaller temples in this region, too, that are marvels of stone work.

You will undoubtedly go to the hill stations of Malang, Tosari, and Nongkodjadjar. From Tosari, at an elevation of six thousand feet, you will make the famous trip to the Sandsea, by moonlight if you can, and on horseback, to gaze with awe across the miles of volcanic ash, with Bromo, the crater within crater, in its centre, and the towering mountains beyond. Everywhere you go, there will be tennis or movies or concerts or dances or sports meetings or horse races—sometimes all of them—to make you forget that you are in the Orient.

And so you will slip down from the cool hills to Sura Baya, the great busy harbour and commercial city of the north coast. And when you're there, the tiny paradisiacal island of Bali, with its statuesque people and its unbelievably artistic life, will beckon you on one side, and the enormous, almost unplumbed, island of Sumatra, with its jungles and wild animals and breath-taking scenery, will beckon you from the other, and you'll have to answer. But that's another story.

Be Charming

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GET A WHIFF OF SPRING IN

FEBRUARY 1 VOGUE

SHIVER, if you must, but realize that spring is near. Sartorially speaking, spring is here. For proof positive, see Vogue's next issue. It's called Spring Millinery and Fabrics . . . and will bloom on the newsstands around the 29th of January.

Many pages from Paris, many pages from New York — beautiful, graphic, crammed to the margin with news.

You will want to see the hats and the fabrics which will make this coming season different from all others.

You will want to know whether you'll be wearing a halo hat or a wide brim. Will your forehead be visible or not? Will you choose straws or fabrics? In what colours?

You will want to see the textures and the tones of the new fabrics. (You know Vogue's dramatic way of showing materials in their true colours — and their true texture.) Will prints be in favor? If so, what kind? What has happened to cottons? These questions, and many more, will be answered for you.

You will want to see Vogue's newest Smart Economies and Vogue's smartest new patterns, now shown in colour.

You won't want to miss this issue. If you are wise, you won't.



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Why not



A "BE-KIND-TO-MEN" WEEK?

Why not start it today? . . . By providing bigger and better towels. . . . This treatment always works. . . . Turns men into boys and boys into human beings. . . . Makes life easier for you, too. . . . May we help? . . . By offering our new HEAVIES. . . . *Oversize towels, wider than you are and almost as tall. . . . Deeper and fluffier and thirstier than ever was. . . . Sorry we can't give you here the feel of their long, fine, soft, shaggy fur. . . . But use them, please, when you want to be wrapped in luxury!*

✡ ✡ ✡

YOU'LL find oceans of original ideas in the new Cannon towels — crinkle borders, basketweaves, stars and stripes, plain bars and bands that will look very fancy hung on the wall. You'll find 1934 colors — deep jewel tones in all-over effects, tomato red with black, all the good pastels and plenty of snow-white. . . . Precisely the styles and shades you like, *whatever* you like.

Cannon towels are always kind. They are woven of the softest cotton, fluffed into a texture as gentle as soap-suds. And still, they're persistent — just *won't* wear thin — *will* keep their first fresh feel and clean colors. The best way to buy them is by families — matching bath towels, face towels, wash cloths, bath mat. But buy as you will and you win the money. It's an old Cannon custom to give you more and better help for every cent spent. . . . Cannon Mills, Inc., 70 Worth St., N. Y. City.



NRA

cannon towels

MATCHED BATH SETS (towels, wash cloths, bath mat) . . . in soft colors and all-over styles, range in price from $2 to $10. Extra bath towels go as low as 39c. "Open stock," of course. Other Cannon towels, from 29c to $2.50 each. Whatever you spend, the Cannon label means more-for-the-money.

CANNON SHEETS . . . have as many fine points as Cannon towels. They are made of smooth, strong, swan-white cotton—exquisitely finished. They have the quality look and the quality feel. There's one in each price class, for every bed—and always top value, grade-for-grade and size-for-size.

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"IT'S TOASTED"
CIGARETTES
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Reach for a Lucky, for always

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